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SATURDAY, JUNE 13, 1891.

PRICE
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ROYAL GEOGRAPHICAL SOCIETY.

THE ANNIVERSARY MEETING, for the ELECTION of PRESIDENT and COUNCIL, &c., will be held (by permission of the Chancellor and Senate) in the Hall of the University of London, Burlington Gardens, on MONDAY, June 15th, at 2.30 p.m.

The Right Hon. Sir MOUNTSTUART E. GRANT DUFF, G.C.S.I., &c., President, in the Chair.

During the Meeting the Royal Medals for the Encouragement of Geographical Science and Discovery will be presented.

ROYAL HISTORICAL SOCIETY.

(Incorporated by Royal Charter.)
Patron—HER MAJESTY THE QUEEN.
President—The Right Hon. Sir M. E. GRANT DUFF, G.C.S.I.

THURSDAY, 19th June, at 8.30 p.m., the following Paper will be read—

“France and Cromwell,” by HERBERT HAINES, M.A. F.R.Hist.S.

20, Hanover-square, W.

ROYAL STATISTICAL SOCIETY.

THE EIGHTH ORDINARY MEETING will be held on TUESDAY, the 18th June, 1891, in the Lecture Theatre of the Museum of Practical Geology, 28, Jernyn-street, S.W., at 7.45 p.m., when the following Paper will be read—

“Results of the Recent Census, and Estimates of Population in the largest English Towns,” by NOEL A. HUMPHREYS, Esq., Secretary of the Census Office.

FOLK-LORE SOCIETY.—The NEXT EVENING MEETING will be held at 22, Albemarle-street, Piccadilly, on WEDNESDAY, June 17th, at 8 p.m., when the following Papers will be read, viz.—

1. “The Guardian Spirits of Wells and Lochs,” by the Rev. W. GREGOR.

2. “A Celtic of Samarra Folk-lore,” by the Rev. A. LOEWY.

3. “Notes on some South African Folk-lore,” by the Rev. J. MACDONALD.

FOLK-LORE CONGRESS, OCTOBER 1-7, 1891.

The Literary Committee are prepared to consider Papers and Communications. These must be in the Committee's hands by August 30th at the latest. A Programme of Subjects upon which Communications are especially invited can be had from the Hon. Secretary of the Committee, Mr. ALFRED NUTT, 270, Strand. General information concerning the objects, &c., of the Second International Folk-lore Congress can be had from the Hon. Secretary, Mr. J. J. FOSTER, 6th House, Upper Tooting, S.W.

SOCIETY OF PORTRAIT PAINTERS.—Non-

Members and Artists who have not been especially invited, wishing to be represented in the forthcoming Exhibition, are respectfully requested to send in their WORKS to the Rooms of the Royal Institute of Painters in Water Colours on THURSDAY, 25th June, when they will be considered by the Committee. Portraits previously exhibited may be submitted. A label should be affixed to each Work and a list sent to the Manager.

UNIVERSITY COLLEGE, London, Gower-street.

CONVERSATION, JUNE 30th.

Old Students who desire to be present, but who have not received invitations, are requested to forward name, address, and date of attendance at the College, to the SECRETARY.

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MANCHESTER.—WANTED, in September, a FORM MISTRESS with a good Mathematical Degree.—Apply, by letter only, to the Head Mistress, Miss M. BUTCHER, 2, Birch Mount, Pendleton, on or before June 22nd.

THE HEAD-MASTERSHIP of the CLASSICAL

DEPARTMENT in the ROYAL ACADEMICAL INSTITUTION, BELFAST, will be VACANT at Midsummer.

Candidates are requested to send in their applications, with testimonials, before 22nd June, addressed to the SECRETARY, from whom particulars may be obtained.

THE SALT SCHOOLS, SHIPLEY, Yorks.

BOYS' HIGH SCHOOL.

HEAD MASTER WANTED.—The Governing Body invite applications (which must be sent in not later than June 23rd) for the HEAD-MASTERSHIP of the above School, which will be vacant in August next.—Particulars on application to W. A. FAY, Secretary to the Governors.

THE ARMAGH PROTESTANT BOARD of

EDUCATION will meet on July 14 to consider applications for the post of HEAD MASTER of the ARMAGH ROYAL SCHOOL.—Particulars to be had from J. H. SMOKE, Esq., Hockley Lodge, Armagh.

UNIVERSITY COLLEGE of WALES

(ABERYSTWYTH).

The Council of the University College of Wales (Aberystwyth) is about to proceed to the ELECTION of a PRINCIPAL of the COLLEGE. In addition to the ordinary duties of Head of a University College, the Principal will be required to perform those of a Professor in some department with which he may be specially conversant, to be subsequently allotted to him by the Council. The salary of the office is 500l. a year.

Applications, together with 60 printed copies of testimonials, should be sent to the Hon. SECRETARY, University College of Wales, 27, Chancery-lane, London, W.C., on or before Monday, the 6th of July next.

THE YORKSHIRE COLLEGE, LEEDS.

Applications are invited for the APPOINTMENT of ASSISTANT-LECTURER in GREEK and PHILOSOPHY. Stipend 200l. Particulars may be obtained from the Secretary of the College.

BIRMINGHAM MUNICIPAL TECHNICAL

SCHOOL.

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MOUNT VIEW, HAMPSHIRE.—Mrs. BAYNES

has TRANSFERRED the direction of her SCHOOL to her daughter, Miss HELEN E. BAYNES (scholar of Somerville Hall, Oxford). The HALF-TERM will BEGIN on MONDAY, June 15. Reference kindly allowed to Mrs. BAYNES, Lambeth Palace; J. BUCKIN, L.L.D., Bramwood, Coniston; Prof. CAMPBELL, St. Andrews, N.B., and others.

THE DEAN of WESTMINSTER wishes to

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SATURDAY, JUNE 13, 1891.

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LITERATURE

*News from Nowhere; or, an Epoch of Rest:
being some Chapters from a Utopian Romance.*
By William Morris. (Reeves & Turner.)

MR. MORRIS rushes in where Plato, Sir Thomas More, and Campanella feared to tread. His Utopia attempts "to take the sting out of heredity." But to do this you must strike at human nature down to the very roots, where the fundamental human sophism is woven round every fibre. If Mr. Morris's Utopia were brought into being to-day it could hardly last for a year, and in a decade it would be a thing of the past. The old social sophism, from which all other social sophisms spring, would be set working as soon as any individual did anything excellent or anything atrocious. In the one case the honour, and in the other case the dishonour, of the ancestor would descend to the offspring, and then the old structure would return, and the true philosopher, who would fain study consciousness apart from the sophism of historic memory, would have to follow Thoreau's example, and study the wise wood-chucks and the philosophical squirrels.

Wonderful in most respects as is man's superiority to all the other members of the animal kingdom, there are certain qualities in which his inferiority to them seems at first sight more wonderful still. In some cases there seem to be aberrations of intelligence which can only be explained by the history of the forces which have worked towards his general development. One of the most powerful factors of progress resulting from the lever-power of articulate speech was, of course, historic memory—memory of race, carried on by oral tradition at first, and afterwards by visual signs. This historic memory became another and a new lever of immense power. The experience of the entire race became the property of every individual. Other creatures that were also gregarious reaped only a very small portion of the advantages belonging to that condition, because, save from the inherited instinct called "habit," each individual had to learn everything from his own personal experience. Yet this, like every other factor of progress, may easily defeat itself by over-work. Historic memory has lent what Mr. Morris admirably calls a "sting to heredity" such

as all other communities of the animal kingdom are entirely free from.

Of course the organic power of heredity is at work in all creatures. A buffalo or wild horse that is stronger than its fellows or more sagacious becomes the leader. He is more likely to beget strong buffaloes or strong wild horses than is a weak sire of the group, or than a sire of only the average strength or activity or sagacity. And the place in the group of each one of the offspring of a superior sire is so far governed by heredity. But should it chance that, owing to any influence from without or from within, the offspring of a fine parent does not succeed to the full ancestral qualities, he then at once takes that place in the herd, and that only, which his individual qualities entitle him to take and enable him to hold. No historic memory, no tradition of the herd, comes in, throwing a glamour round his personality, to interfere with Nature's symmetry. But with the human race, strong as is the power of organic heredity, the power of historic memory—memory of race—is stronger still. Owing to this disturbing element the sweet freedom of Nature's movements is pushed aside; the glory of a hero's power or the shame of a recreant's weakness belongs as much to the man's offspring as to the man himself—in some countries (as in Arabia, India, and China) actually more. And in Europe, although the children of a criminal are not executed with the father for the father's crimes as in China, in other ways the sins of the father are visited upon the children just as severely, while, on the other hand, just as liberally are the children rewarded for the father's virtues.

If the organic power of heredity in man were as comparatively sure in its effects as it is in certain other animals, such as the horse, the mischief latent in historic memory might, perhaps, be not very great, but owing to some peculiarity of the genus this is not so. It is not the biologist, but the ignorant literary doctrinaire, who compares heredity in man to heredity in the horse. One of the factors that have contributed towards the development of man, placing him at last in a different genus from that of other creatures, however high, has been that in the human race there has been none of that inevitable logic of transmission of the forces gathered up and focussed by the ancestry which is seen in the other animals. The play of environment has thus had a freer movement than with other creatures, and heredity has lost its great quality of inevitableness. But no civilization has recognized this, nor have any of the regenerative schemes of Plato, of Sir Thomas More, of Campanella, or the rest, unless we except St. Simon.

The result is that hitherto all civilization, although its power should be employed in taking out the sting of heredity, has worked towards exaggerating the power of that sting. And the question is whether it will or can ever be otherwise—whether it is not an infirmity ingrained in man's very nature; and if so, human perfectibility or anything approaching to it will remain impossible, and the idealist has only to take the world for what it is worth and hope for a future life. Although at first sight Plato's and Cam-

panella's community of wives, and especially the "complex marriage" of the modern Perfectionists, might seem to strike at this great human sophism, it is not really so. Plato's Republic is, with all its benevolence, aristocratic; Campanella's, with its King "Hoh," is military in its structure and more aristocratic still. More's Utopia gives to one class the exercise that we should call Sport, and to another, the slaves, what we should call Work—that is to say, all the uncomfortable and abject services.

The great mistake into which Mr. Morris falls is that into which Shelley fell, and Victor Hugo, and other high-minded dreamers—the mistake of over-estimating man's position in the universe. But it is pardonable in the poet to take too seriously a race for whose ears his own rhymes are made. Man, let us assure the bard, is simply a gregarious animal highly developed by a series of circumstances over which he had only partial control. In many things the social economies in which he moves are superior to those of the bees and the beavers, but not in all. The royalties and aristocracies of other gregarious animals are entirely functional; and it is when we study the beautiful economies of an ant-hill that the absurdity of civilized man becomes overwhelming in its humour. Sir William Temple said that human life is like a blanket too small for the couch: when pulled to cover one side it leaves the other side bare. Had he said "animal" life instead of "human" life, he would have given a perfect illustration of man's relation to the gregarious animals. When Puck exclaimed,

Oh, what fools these mortals be!

he did not mean to satirize the squirrels and coney of that Warwickshire outside Athens which blooms for ever; he meant to scoff at the whimsical creatures whom Hamlet calls "fools of nature." Among poets, indeed, Shakspeare alone since Lucretius seems to have understood man in relation to the entire animal kingdom.

Of poets there have always been two strongly marked species. There are poets who, accepting complacently the every-day world around them, do not make their excursions into the world of art until their singing robes are fairly round their shoulders, and there are those who cannot dream in comfort until they have tried to actualize their dreams of an ideal social life. Of the first class Shakspeare is, of course, the king. Having learnt as much as he could learn of the terrene comedy in an exhaustive study of man in London, he went down to Stratford-on-Avon to learn still more from the coney and squirrels and dappled deer of the Warwickshire woods.

In a certain sense Mr. Morris's place is amongst the most visionary, and therefore the most poetic, of poets, as in every sense his place is surely amongst the noblest and the best of men. And entirely characteristic of its inventor is this the latest scheme for regenerating the world. That the dreamer of the 'Earthly Paradise,' the idle singer of an empty day, whose tastes used to seem so exclusive and so æsthetic, should now be preaching Socialism at Hammersmith and Whitechapel appears a paradox to most people, but not to those who have truly studied the man and his

works. In the progress of his genius there has been no real solution of continuity.

In imagining a Utopia, as in everything else, he could not help being original. While the other inventors of ideal states of society depict a people that is at least abreast of the knowledge of its time, Mr. Morris paints a people that has forgotten nine-tenths of what the world has been laboriously learning. For instance, while the very first thing promised by every other Utopia is a universal education, the absence of all education is a fundamental part of Mr. Morris's scheme. One of the characters in the book says of the dreamer of this Utopian dream, "I should like to see what he was like with the wrinkles smoothed out of his face." And here the poet loves to dream of what the fourteenth century was like "with all the wrinkles smoothed out." One night in early winter he retired, he tells us, to bed in his own house in the "dingy Hammersmith" of the nineteenth century. Next morning he awoke in a sunshine such as ought to have apprised him at once of the joyful fact that he was in the nineteenth century no longer, but in the land of Nowhere—that land where one century is just as good as another, provided that it be in every particular the exact opposite of the nineteenth. But poets never have their wits about them like other folk. He left the house, and on going down to the river's edge was much surprised, and no wonder, at the sight of a certain boatman he saw there—a man whom he took for a specially manly and refined young gentleman, but who turned out to be something much better, as will be seen. This æsthetic boatman—dressed in dark blue webbed cloth without a stain, and a brown leather waistband the clasp of which was of fine Damascene steel beautifully wrought—was waiting there to take any one who might ask him for a bathe. The poet entered the boat and was rowed out into midstream, and with the rashness of a Socialist—who, it seems, will take a header anywhere, even into the sewer called the Thames, immediately in front of Hammersmith Mall—plunged in. But his courage was well rewarded. The Thames is only a sewer when it flows through the land of Somewhere. In Nowhere it is a sparkling stream full of salmon. Everything that occurred during the bathe and afterwards added to the poet's bewilderment, and he concluded that insanity, temporary or permanent, had attacked his brain; for instance, on offering to pay for the use of the boat, he found the boatman to be entirely ignorant of the meaning of money. The sight of a boatman treating the coin of the realm as a numismatic curiosity (contrasting the Victorian sixpence, and not to its advantage, with the beautifully worked pieces of the time of Edward III.) was exhilarating, and, naturally, the poet's spirits rose within him. The boatman on his part was equally struck with the stranger whose ugly dress contrasted so strangely with his own, and whose queer delusions about the value of coins proclaimed him to be a wanderer from some extremely remote and uncivilized part of the earth. He determined, therefore, to hand over the stranger to a certain friend of his of the name of Bob, a resident in the same house wherein the poet had awakened

to the wonders of this new life—the house which stood on the very spot where had aforetime stood the poet's own residence, known in the dark age of the nineteenth century as Kelmscott House. This house was now one of the Communist "guest houses" which were scattered over the æsthetic England of the twenty-first century.

On reaching the riverbank the boatman called out lustily, "Bob, hulloa! Gent here for the Guest House! Bloke from furrin parts! Why the blazes don't you stir your stumps and not keep me here a-waitin'?" Or rather that is what he would have done had he lived in the "beastly nineteenth century." Instead of this he elegantly took from his girdle a silver bugle-horn and blew two or three sharp, but agreeable notes upon it, as only a Forester on a fête day at the Crystal Palace would have done in the abominable century aforesaid. Whereupon there came sauntering from the Guest House another young man whose dress was of the same cut as the boatman's, though somewhat gayer, the surcoat being light green, with a golden spray embroidered on the breast, and his belt being of filigree silver-work. This man led the poet into the Guest House, which is thus charmingly described:

"It was a longish building with its gable ends turned away from the road, and long traceried windows coming rather low down set in the wall that faced us. It was very handsomely built of red brick with a lead roof; and high up above the windows there ran a frieze of figure subjects in baked clay, very well executed, and designed with a force and directness which I had never noticed in modern work before..... We were presently within doors, and standing in a hall with a floor of marble mosaic and an open timber roof. There were no windows on the side opposite to the river, but arches below leading into chambers, one of which showed a glimpse of a garden beyond, and above them a long space of wall gaily painted (in fresco, I thought) with similar subjects to those of the frieze outside; everything about the place was handsome and generously solid as to material; and though it was not very large (somewhat smaller than Crosby Hall perhaps), one felt in it that exhilarating sense of space and freedom which satisfactory architecture always gives to an unanxious man who is in the habit of using his eyes."

Among the happy inhabitants of this beautiful abode the poet at first felt extremely awkward and shy, the separation between him and them being so immense. For instance, notwithstanding that his own actual age is, as he tells us, but fifty-six, and notwithstanding that the head he carries upon his shoulders is—unless Mr. G. F. Watts is a dauber and Mr. Conrad Dressler a puddler—one of the finest heads in Somewhere, the Nowherians (upon whom much Communism, Socialism, Nihilism, and hatred of the nineteenth century had acted as an *elixir vite* or as a fountain of youth) mistook him for a wizened, uncomely old gentleman of ninety. Among a community so genial, beautiful, healthy, æsthetic, and strong as were the inhabitants of Nowhere, the poet soon found himself at home. One person only overawed him and made him uneasy; this was a certain 'aughty dustman, thus described:—

"I looked over my shoulder, and saw something flash and gleam in the sunlight that lay across the hall; so I turned round, and at my ease saw a splendid figure slowly sauntering

over the pavement; a man whose surcoat was embroidered most copiously as well as elegantly, so that the sun flashed back from him as if he had been clad in golden armour. The man himself was tall, dark-haired, and exceedingly handsome, and though his face was no less kindly in expression than that of the others, he moved with that somewhat haughty mien which great beauty is apt to give to both men and women. He came and sat down at our table with a smiling face, stretching out his long legs and hanging his arm over the chair in the slowly graceful way which tall and well-built people may use without affectation. He was a man in the prime of life, but looked as happy as a child who has just got a new toy. He bowed gracefully to me."

So the services which Plato could find none but slaves to perform are here cheerfully executed by the most resplendent creature in Utopia. As this shows, we think, that Mr. Morris has never read the definition of "Work" and "Sport" which we extracted from the 'Nature-worshipper's Dictionary' when writing of Thoreau many years ago, it seems necessary to direct his attention to it:—

"Work: that activity of mind or body which exhausts the vital forces without yielding pleasure or health to the individual. Sport: that activity of mind or body which, in exhausting the vital forces, yields pleasure and health to the individual. The activity, however severe, of a born artist at his easel, of a born poet at his rhymings, of a born carpenter at his plane, is sport. The activity, however slight, of a born artist or poet at the merchant's desk is work. Hence to work is not to pray—far from it."

The golden dustman was most popular at the Guest House, and had not his views been too broad and levelling even for Communism—had he not lowered the profession of the dustcart by mixing it with that of literature—he would have been more popular still. For literature was deemed as vulgar in the realm of Nowhere as poetry was considered mischievous in the Republic of Plato.

It was decided that Dick the Weavers should take the stranger to see his great-grandfather, a certain sage who lived in Bloomsbury—a middle-aged man about one hundred and five years old, who might possibly be able to throw some light upon the relations between the Nowherians and this wanderer from the nineteenth century. Accordingly, after breakfast, a carriage drawn by a strong horse appeared at the door, and the dreamer was driven through London—a very different London from the huge wen that he had known all his life long. It had become a kind of sublimated Bedford Park estate. The hideous squares and streets had all been pulled down and replaced by woods and parks dotted with picturesque houses among the trees. Certain public buildings, however, had been allowed to stand—some, like Westminster Abbey, because they were so old as to be uncontaminated by the nineteenth century poison, and others, like the Houses of Parliament, because they served as reminders of nineteenth century folly. These were all now being put to nobler uses than they had served in the dark age of Victoria. The Houses of Parliament were turned into a general dung market for London, because "dung is not the worst of corruption; fertility may come of that, whereas mere dearth came from the other kind, of which those walls once held the great supporters."

After awhile the carriage, having left the woodland, came suddenly into a street of handsomely built houses, the lower portions of which might have been called shops if it had not been that the people were evidently ignorant of buying and selling. This was Piccadilly—the Piccadilly of Nowhere. The poet bethought him that this was an excellent opportunity to free himself of a costume that attracted so much attention, and to clothe himself like a genuine Nowherian from one of the clothes stores; but on finding that he had no money about him he became oppressed by that queer kind of shame which a moneyless condition always brings to a properly trained Englishman of the nineteenth century. Dick, knowing that in the Piccadilly of the twenty-first century to offer to pay for one's purchases is simply to give offence to the shopkeeper, smiled at the poet's embarrassment. From here he was driven to the British Museum, and was introduced to the sage, who explained the entire system of the Nowherians, some features of which would certainly surprise the nineteenth century. Crime was not punished, the criminal being left to the stings of his own conscience; the temporary marriages of free love took the place of the present clumsy system; there was no government, there were no laws, and, of course, no judges. In a word, all the uncomfortable results of the passions of men were abrogated.

Having left the sage, the poet returned to the Guest House, slept happily there, and started the next morning for a row up the river to see the haymakers at work and to make a stay at a certain beautiful old house near the head of the river. And here we get into descriptive writing such as cannot be surpassed in English prose. They rowed past Reading up the river, which as it became narrower and narrower became also more bewitching. Sometimes they landed to enjoy a gossip with the Arcadians in the hayfields. In describing beautiful young women in simple forms of society Mr. Morris has no equal; but among all his women the sun-tanned haymaker whom he falls in love with on the river takes the lead.

At last they reached their goal, the old house amongst new folk. This is none other than Kelmseott Manor, near Lechlade, which we in speaking of Rossetti have mentioned more than once. This beloved house the poet could not bear to destroy with other reminiscences of the past. In truth, it never can be destroyed, for it has been made doubly immortal by Rossetti's genius and his own.

"The raised way led us into a little field bounded by a backwater of the river on one side; on the right hand we could see a cluster of small houses and barns, new and old, and before us a grey stone barn and a wall partly overgrown with ivy, over which a few grey gables showed. The village road ended in the shallow of the aforesaid backwater. We crossed the road, and again almost without my will my hand raised the latch of a door in the wall, and we stood presently on a stone path which led up to the old house to which fate in the shape of Dick had so strangely brought me in this new world of men. My companion gave a sigh of pleased surprise and enjoyment; nor did I wonder, for the garden between the wall and the house was redolent of the June flowers, and

the roses were rolling over one another with that delicious superabundance of small well-tended gardens which at first sight takes away all thought from the beholder save that of beauty. The blackbirds were singing their loudest, the doves were cooing on the roof-ridge, the rooks in the high elm-trees beyond were garrulous among the young leaves, and the swifts wheeled whining about the gables. And the house itself was a fit guardian for all the beauty of this heart of summer. Once again Ellen echoed my thoughts as she said: 'Yes, friend, this is what I came out for to see; this many-gabled old house built by the simple country-folk of the long-past times, regardless of all the turmoil that was going on in cities and courts, is lovely still amidst all the beauty which these latter days have created; and I do not wonder at our friends tending it carefully and making much of it. It seems to me as if it had waited for these happy days, and held in it the gathered crumbs of happiness of the confused and turbulent past.' She led me up close to the house, and laid her shapely sun-browned hand and arm on the lichened wall as if to embrace it, and cried out, 'O me! O me! How I love the earth, and the seasons, and weather, and all things that deal with it, and all that grows out of it,—as this has done!'

To close with a passage like this is to give the fairest criticism of the book.

The Question of Copyright. By J. H. Putnam. (Putnam's Sons.)

This volume consists of a series of essays and papers dealing with the origin and development of the law of copyright and its position at the present day. As might be expected, the situation in the United States is the dominant topic, and several of the papers were, in fact, originally written for the purposes of the "copyright campaign" in that country. Mr. Putnam, in his paper on 'The Contest for International Copyright,' supplies a complete history of the attempts made to obtain copyright for foreigners, from Henry Clay's report to Congress in 1837 in favour of the petition of British authors for copyright in the States down to the passing of the Act of this year; and although much of the matter is already familiar, it serves to remind British readers, in considering that Act, what difficulties the advocates of the principle had to overcome in order to obtain even such a partial measure of success. That the Act as it stands is most unsatisfactory Mr. Putnam admits in his preface; but he regards it as a step in the right direction, and holds out hopes that the objectionable printing clause may soon be abandoned. We trust this may be so, but meanwhile the Act will be considered as an Act passed rather for the benefit of American printers than as a real recognition by Congress of the rights of authors. This does not, of course, in the least diminish our gratitude to Mr. Putnam and his colleagues who have done so much for the cause, and have only accepted the present Act as the best which could be obtained under the circumstances. One of the principal grounds taken by those who opposed the recognition of the rights of foreign authors in the United States was that any Bill for international copyright would increase the price of books. Mr. Brander Matthews deals with this objection in an able article on 'Cheap Books and Good

Books.' He shows that whereas in Europe the best books are as a rule the cheapest, the American system encourages bad books—the worst class of novels—to the exclusion of any better literature. This article may be recommended to the attention of those persons in this country who seem to consider that no sacrifice is too great in order to obtain our literature at a cheap rate.

Another interesting paper is that on the 'Evolution of Copyright,' also by Mr. Brander Matthews, in which he traces, first, the origin and growth of the recognition of the author's rights in his own country, and, secondly, the extension of the recognition beyond the boundaries of that country. Mr. Matthews is undoubtedly right in saying that it is only after the invention of printing that we can look for the origin of copyright, and the attempt sometimes made to trace the principle in the sales of their works by Roman authors can only be regarded as fanciful. (By "copyright" it must, of course, be understood that we mean only the exclusive right of multiplying copies after publication, and do not include the right of the author in his manuscript before publication. These rights are perfectly distinct, and to apply the term "copyright" to them indiscriminately, as is often done, can, and does, only lead to confusion.) The first book was printed from movable type in 1451, and in 1491 we find the first instance of copyright awarded to an author. From that time the principle made steady progress, though it was the beginning of the eighteenth century before the rights of authors received anything like general recognition even in this country. Prior to that time copyright was regarded as a privilege, to be granted or refused at the will of the sovereign. In saying this we accept the opinion expressed by Lords Brougham and St. Leonards in *Jefferys v. Boosey*, to the effect that there was no copyright, properly so called, at common law, in preference to the contrary opinions of the judges in the earlier case of *Donaldson v. Beckett*, which Mr. Bowker, in his paper on 'The Development of Copyright in England,' appears to accept as finally deciding the point. The only fault to be found with the second part of Mr. Matthews's paper is that the author—perhaps from patriotic motives—shows an inclination to do rather less than justice to the position of this country in the matter.

As might be expected, the articles being by different authors, and in most cases originally written without any relation to each other, there is a considerable amount of overlapping and repetition; for instance, the article on 'Cheap Books and Good Books,' by Mr. Brander Matthews, and that on 'International Copyright and the Prices of Books,' by Mr. Putnam himself, cover as nearly as possible the same ground. It may also be doubted whether the space occupied by the text of the Report of the English Royal Commission, which is set out in full, and by an extract of some twenty out of the ninety-four clauses of Lord Monkswell's Bill, might not have been turned to better account. It seems also right to mention that the analysis of the latter Bill which is attributed to Mr. Walter Besant is merely the memorandum prefixed to the Bill, and that Mr. Besant cannot be held responsible

for the wording, at all events, of that document.

It is impossible to refer in detail to all the rather miscellaneous contents of the volume, which as a whole contains much useful information; for while not laying claim to completeness, it is a decidedly valuable contribution to the literature of copyright. It should be of considerable service in leading to a better appreciation of the subject, not only in the States, but in this country.

The Strife of Love in a Dream: being the Elizabethan Version of the First Book of the Hypnerotomachia of Francesco Colonna. A New Edition by Andrew Lang, M.A. (Nutt.)

THIS is a reprint from the Bodleian copy of the English version by R. D. of Colonna's 'Hypnerotomachia.' To the reprint is added an introduction by Mr. Andrew Lang. The whole is excellently printed, is on capital paper, is accompanied by a number of good reproductions from the famous engravings of Aldus's original edition of 1499, and is bound in white and lettered with gold. We have said enough to indicate that the work is one of those dainty reprints which are just now the fashion with *dilettanti*, if not with scholars. Mr. Lang is chatty and familiar in his introduction. He tells us how Mr. Toovey once made a bad bargain, and he himself made a worse. He cites M. Popelin for the bibliography of the 'Hypnerotomachia' and for the biographical details, such as they are, of Colonna. He writes a pleasingly worded *résumé* of the allegory, and passes a few critical remarks on the original and on the language of its English paraphrase; all, be it noted, in the manner characteristic of Mr. Lang. But when all this has been said we may still ask how it comes about that in the year 1891 we have a reprint of the English version of the 'Hypnerotomachia.' Mr. Lang tells us that, imperfect and reckless as this version is, it is still unlikely that any one will find it worth while to translate this work into English once more. In other words, there is very unlikely, according to him, to be any demand for a scholarly and accurate English version of the original. Nor is the reason of this hard to seek. The 'Hypnerotomachia' does not belong to the list of great literary monuments. Its sole importance lies in the light it casts upon the history of the time in which it was written, and much of its historical interest lies in the language and philological idiosyncrasies of the original. To those who wish to compare the virile strength of the Renaissance in Northern Europe with its pedantic and lascivious impotence in Italy, no better study presents itself than successive reading of such works as Erasmus's 'Colloquia' and the 'Hypnerotomachia.' Mr. Lang describes the latter as a "laborious revel of æsthetic enjoyment," and the author as having "a kind of glut-tony of beauty," while "his work is the overlaid banquet of an artistic Barnecide." To define beauty is a difficult matter doubtless, but if the love of Dante to Beatrice be the type of the beautiful, 'The Strife of Love in a Dream' presents little to satisfy the æsthetic judgment. Poliphile in search

of his mistress is driven to the most animal demonstrations by each stray nymph he encounters, and the "laborious revel of æsthetic enjoyment" seems to us a characteristic mixture of the pedantry and artificiality of the period with the erotically distempered imagination of a monk who had mistaken his vocation. But as it stands in the original it is strangely instructive of the failure of Italy, notwithstanding she was the mother of the new learning, to produce a great movement in thought. It is a "true example and illustration of the Italian Renaissance," and we can but be thankful that the Renaissance throughout Europe was not solely Italian in spirit.

For the scholar and historian, accordingly, the original has considerable value as being typical of a remarkable period and a mistaken culture. But we doubt whether the reprint in a limited edition of even fifty copies of the original would not have done more than supply the needs of such students, rare as that original now is. Of course, had such a reprint been accompanied by an historical introduction and explanatory notes, its value would have been largely increased. But this is not what Mr. Lang has provided. He has given us a reprint of the Elizabethan version without notes to the vast range of classical and mediæval lore which is embraced in Colonna's work. It is, therefore, rather as a contribution to English literature than as a work of historical interest that we must judge Mr. Lang's reprint. And here we are inclined to join issue with him. After referring to the bad bargain he made when he "swopped" a copy of the 'Hypnerotomachia' for 'La Reine Marguerite' in a new edition, Mr. Lang continues:—

"*Vile damnum*, after all, the loss of the book, if we look only at the literary merits of the 'Hypnerotomachia' in Elizabethan English. The translation is ignorant and unintelligible: a meaning cannot be made out of much of it, and the sense, when the translator does 'deviate into sense,' is not always that of his original."

And again:—

"The style might have pleased Leigh Hunt or the unripe youth of Keats. They would have enjoyed the florid quaintnesses. . . . There is now and then in the struggling and tormented style a little oasis."

Now if we could cull from this English version only a few pretty flower names and "Elizabethan dainties," the reprint would be condemned from the mouth of its editor. We cannot pretend to the same literary judgment as Mr. Lang, but we must confess to having found in the language rather than the contents of this English version a very considerable amount of pleasure, and the only justification in our opinion for the reprint. There is, however, a public which delights in daintily got-up books with chatty introductions, especially when they deal with "revels of æsthetic enjoyment," however laborious, and appear in limited editions. Herein, we suspect, lies the real origin of the reprint, and this is just the public with which the scholar and historian can never be at one. It is this public which runs up the price of rare works in the sale-rooms, and, having acquired them, makes no literary or historical use of them; it is this public which prefers in its editions

"daintiness," high prices, and limited numbers to scholarship and accuracy. It is not likely that Mr. Lang wholly sympathizes with this public, but he must be unconscious how much he encourages it when he writes of the 'Hypnerotomachia' that it "is among the very rarest of books, and therefore among the most desirable," or when he publishes a work which he tells us it is "almost impossible to read." But Mr. Lang's strength and his limitations are well summed up in the concluding passage of his own introduction. He can understand and appreciate many phases of culture and describe them in dainty English. He enjoys Homer and the Mabinogion, French romance and Dante, Botticelli and the small art of Kerver's publications. Like Colonna, he would wax eloquent over baths and tombs and have "a very pretty taste in female attire." All these things, too, he can tell us about in his own pleasant way. But his culture is that which thinks enthusiasm foolish and an ideal bad taste. He ignores the fact that the enthusiasts have accomplished all the great things on earth, from the foundation of a new religion to the publication of a scholarly edition. Here is his theory of life in his own words:—

"However, Colonna had a theory of life, a vision of his own of what life should be to be desirable. It is as impossible, and almost as uninviting, as any other ideal, social or political. For life, as it is, may not be perfect, but it is more endurable than life as visionaries would remake it, and at least we can taste and moderately enjoy all ideals 'in this world, the isle of dreams.'"

Mr. Lang has to put in the saving clause "almost as uninviting," for there is really a strong bond of sympathy between his school of culture and that of the Italian Renaissance. The one must fail as the other did, just for want of an ideal, social, political, or religious. Who, too, are the *we* who "can taste and moderately enjoy all ideals"? the toiler in our modern cities, the man of science or scholar striving to extend the bounds of human knowledge, the politician living at high pressure, or the clergyman striving to do his duty in a poor parish? We suspect they are, after all, the very limited "public" which purchases dainty editions and prefers to have its nerves undisturbed by the realities of life—the little public which, like Colonna, laboriously revels in æsthetic enjoyment, but which, in truth, does not keenly enjoy, because it is not active and creative, but passive and without enthusiasm. This is Mr. Lang's public, but we ask ourselves, as we have often asked ourselves before, if he is really content that it should be.

The Memoirs of the Tenth Royal Hussars (Prince of Wales's Own), Historical and Social. Collected and arranged by Col. R. S. Liddell, late Commanding Tenth Royal Hussars. With Illustrations by Oscar Norie. (Longmans & Co.)

THE characteristics of the majority of regimental histories are prolixity and the absence of personal anecdotes. The reader is told that on such a date a detachment of one lieutenant, two sergeants, and thirty rank and file was sent to Little Peddington, or he is treated to long essays on the causes of the Seven Years' War; but

those deeds of heroism and self-denial which so often illustrate a soldier's life are sparingly introduced. From such defects the book before us is almost free. Col. Liddell's object has been to tell what the members of the regiment did, and what they were, out of the common, and this object he has succeeded in accomplishing. The 10th Hussars, raised in 1715 as the 10th Dragoons, has seen much service, has numbered many distinguished officers among its members, and has, for a century at least, been considered the crack light cavalry regiment of the British army. As the 10th Dragoons it played a creditable part in the rising of 1745-46, and was engaged in the Seven Years' War. As the 10th Light Dragoons from 1783 to 1803 it saw no active service. Converted into Hussars in 1803, it embarked for the Peninsula in 1808, and distinguished itself much in Sir John Moore's campaign, especially at Sahagun and Benevente. Returning to England in February, 1809, it was again sent to the Peninsula in 1813, and was present at Vittoria, at Orthez, and at Toulouse. In 1815 the 10th fought fiercely at Waterloo. Then followed a long interval during which the 10th were not employed in the field. In 1855, coming overland from India, the regiment was present during the latter part of the war in the Crimea, but had no opportunity of distinguishing itself. In 1878-79 the 10th were engaged in the Afghan campaign, and in 1884 in the Soudan. The above is a record of campaigns of which any regiment might be proud, and of the 10th it may be truly said that alike in peace and war they have done honour to the army to which they belong.

Among the many interesting contents of this book is the part which relates to the Waterloo campaign. Four letters written by officers of the regiment just after the battle are printed in an appendix. From one of the letters, viz., that written by Capt. Charles Wood, we extract the following passage, which is not without significance:

"I see the English papers say, 'The Light Dragoons could make no impression on the French Cuirassiers.' Now our regiment actually rode over them. Give me the boys that will go at a swinging gallop for the last seventy yards, applying both spurs when you come within six yards. Then if you don't go right over them I am much mistaken."

In describing the attack of a squadron of the 10th on a square of the Imperial Guard Col. Liddell says:—

"The Hussars charged home to the French bayonets, when a fierce conflict ensued, Major Howard being killed at the head of his men. He was shot in the mouth, and fell senseless on the ground, when one of the Imperial Guard stepped out of the ranks and beat his head with the butt end of his musket."

In pleasant contrast with this act of ferocity is the story of the chivalrous conduct of the colonel of one of the French cavalry regiments in the Peninsula. In a certain action Henry Wyndham, a subaltern of the 10th, a very good-looking lad of sixteen or seventeen, was at the mercy of the colonel above mentioned, who, instead of cutting him down, lowered his sword, saying, "Allez, petit diable d'Anglais."

The fame of Shaw, the Life Guardsman, a well-known pugilist, is spread through-

out not only the army, but among all who take an interest in deeds of prowess. The 10th can boast an imitator of this humble hero in the person of Private Hayes, a bandsman. At El Teb, in 1884,

"this man, who was skilled as a pugilist, being annoyed during the action with the difficulty of approaching his active and lithesome adversaries, dismounted from his horse, and, attacking a group of Arabs, knocked them down with his fists and then again mounted. This soldier was afterwards thanked by General Graham for his courage, and the following year had the honour of receiving from Her Majesty's own hands at Windsor Castle the Distinguished Service Medal."

One of the most brilliant exploits ever performed by the regiment had for its scene Benevente during Sir John Moore's retreat to Corunna. The cavalry under Lord Paget, afterwards the Marquis of Anglesea, had crossed the Esla, destroying the bridge over it and posting cavalry picquets to watch the various fords:—

"Early in the morning of the 29th [December, 1808] a French officer was observed reconnoitring the fords near the destroyed bridge, and presently between five and six hundred cavalry of the Imperial Guard crossed the river. The picquets.....retired before them, fighting until joined by the supports composed of the 3rd German Hussars, when the whole charged the leading French squadrons with some effect. Brigadier-General the Hon. C. Stewart then took the command, but though the ground was obstinately disputed the enemy still advanced. 'At this moment the plain was covered with stragglers, baggage mules, and followers, the town was filled with tumult, the distant picquets and vedettes were seen galloping in from the right and left, the French were pressing forward boldly, and every appearance indicated that the enemy's whole army was coming up and was passing the river.' At length the enemy's cavalry under General Lefèvre-Desnouettes, a dashing officer who had already distinguished himself in previous campaigns, had been drawn sufficiently far into the plain, when the 10th Hussars, who were formed up out of sight, concealed by some houses, suddenly appeared, and, receiving orders from Lord Paget to charge, bore down upon the enemy at full speed. The picquets, seeing the Tenth coming forward to support them, gave a loud cheer, joined in the attack, and overturned the enemy in a headlong rush. The French fled fast towards the river, followed so closely by the Tenth, covered by the 7th Hussars, that the French squadrons plunged into the stream and crossed to the other side. Their loss was fifty-five killed, seventy wounded, besides their general, many officers, and seventy men taken prisoners, making a total loss of two hundred excellent soldiers."

This is substantially Napier's account, but Col. Liddell forgets to mention that the Hussars failed to break the French ranks. General Lefèvre-Desnouettes, we are told in a note,

"was sent as a prisoner to England, and was treated with great consideration, and received many privileges. He lived at Cheltenham and Malvern on parole, but in May, 1812, he escaped to France. What a stain this act was on the French army and on its chief, who never condemned any of his officers, and there were many, who broke their parole—what a falling off from the standard of honour maintained by French officers under the Bourbons!"

It is a curious fact that nearly five years later, at Morales, the 10th again charged and routed the identical regiment which they had handled so roughly at Benevente.

In conclusion we must in justice congratulate the publishers on the handsome fashion in which they have produced the history of the 10th Hussars. It is a veritable *édition de luxe*.

Graven in the Rock; or, the Historical Accuracy of the Bible Confirmed. By Samuel Kinns. (Cassell & Co.)

THIS bulky volume contains 18 chapters and 171 illustrations, and together they fill 703 pages. The paper is stout and highly glazed, the print is good, and the illustrations are well done. The book is, however, heavy and cumbersome. Dr. Kinns has written it with the intention of proving that, notwithstanding all that students of comparative philology, and history, and religion may say, the Bible is true from beginning to end. This is a most laudable intention, yet it is difficult to see the necessity for his volume. From the first page to the last the most casual reader will feel that Dr. Kinns is not writing from personal acquaintance with any of the subjects which he attempts to discuss. The ground covered by him is so great, the matters treated by him are so various and remote in relationship from each other, the languages with which he professes to be acquainted are so difficult and so many, that we confess to inability to criticize more than a few points in the wordy and ill-digested compilation which he has set before us. Moreover his work is an extraordinary mixture of sermon, commentary, facts in biography, anecdotes of people he has met when dining out, descriptions of interviews with officials at the British Museum, statements upon natural history, one-sided arguments, &c., and so far as we can detect it is without plan.

The first four chapters of 'Graven in the Rock' are devoted by Dr. Kinns to a discussion of the early chapters of Genesis, ending with the Flood; and to biographical notices of the early workers at Egyptian and Assyrian inscriptions. He quotes a few verses of the Biblical account of the Creation, &c., and to each he appends little commentaries. Here is one of them:—

"This sixth chapter opens by telling us that the sons of God married wives of the daughters of men, which has been very much misunderstood, and some have even supposed that it meant that angelic beings came down from heaven and contracted marriages with mortal women. It is inconceivable how such a notion could get into people's minds, and yet I have seen some beautiful pieces of poetry, and written by good men too, enunciating this opinion."

Here is another concerning the journey of the ark:—

"In the Biblical account we find the plural of mountain used. Now it is certain that the ark could not have rested upon two or more peaks—those, for instance, of Ararat being seven miles distant from each other.....This, then, is an absurdity like that of Eve's eating an *apple*, which should be rectified by every parent and teacher. It would have been necessary for the waters to have been more than three miles in depth for the ark to have floated on to the top of Ararat, which I have already shown in 'Moses and Geology' would have required a creation of an enormous amount of unnecessary water."

Dr. Kinns's ability as a critic is, perhaps, best shown by his statement "That the

book [*i.e.*, Daniel] bearing his name was written by himself, I think there can be no doubt." He also thinks that Adam and Eve indulged in "impromptu songs" in the garden of Eden, and that they may "also have had instrumental music, for all the notes of the scale were in existence in natural objects long before they [*i.e.*, Adam and Eve] were created. This may startle some of my readers, but I can prove it."

In his account of the so-called Hittite inscriptions Dr. Kinns has repeated nearly all the nonsense that has been written about the Hamathite antiquities. The silver boss of Tarkutimme, upon which "Hittite experts" have based their labours, is well known to have been a forgery, and nothing can disguise that fact. The Cheta of the Egyptian and the Khatti of the Assyrian inscriptions have not been proved to be identical with the Khittim of the Bible; moreover, how can the meaning of inscriptions which are, at this present moment, unread, be discussed with profit?

The part of the book which should be the most interesting is the account of the conflicts of the Jews with the Assyrians. Dr. Kinns treats of the Black Obelisk at some length, and he considers the inscriptions upon it of such importance that he has asked Mr. Pinches to translate them expressly for 'Graven in the Rock.' Though Dr. Kinns is not answerable for Mr. Pinches's translation, he must be held responsible for mistakes which are peculiarly his own, and we find him going wrong on extremely simple matters. Thus, on p. 580, he omits the line

And better as my country than my kingdom

in his extract from Byron's 'Sardanapalus'; and on p. 579 there is no note saying that Nineveh is on the Tigris and not Euphrates. On p. 545 Dr. Kinns quotes Byron's poem on the destruction of Sennacherib; he omits eight lines without indicating that fact, and he prints "a wolf" for *the wolf*, "the nostril" for *his nostril*, "Though through" for *But through*, and "lances uplifted" for *lances unlifted*! The punctuation of nearly every extract in the book is of a remarkable character. On p. 656 the figure referring to the note is wrongly placed; and he has printed שלמה for שלמה on p. 401. Modesty is not one of Dr. Kinns's failings, and when occasion requires he will even differ from the Bible. Here is an example:—

"It would seem very unlikely that beasts, whose very nature it is to kill men and animals, should be saved, and then a special command given directly afterwards to destroy them. Moreover, a couple of lions and a couple of tigers would have made sad havoc amongst the domestic animals when set at liberty after the Flood."

Dr. Kinns's compilation is full of blunders—the blunders which a man makes who only knows a little about the subject upon which he writes. We are inclined to think that it will not be adopted by many people as even a "useful pictorial guide" to the Assyrian and Egyptian galleries in the British Museum.

NOVELS OF THE WEEK.

A Hidden Foe. By G. A. Henty. 2 vols. (Sampson Low & Co.)

Eric Brighteyes. By H. Rider Haggard. (Longmans & Co.)

Amaryllis. By Γεώργιος Δροσίνης. (Fisher Unwin.)

At an Old Château. By Katharine S. Macquoid. (Ward & Downey.)

The Magic of the Pine Woods. By R. M. Kettle. (Fisher Unwin.)

Le Roi n'est pas le Maître. Par Mary Summer. (Paris, Calmann Lévy.)

Plus fort que la Haine. Par Léon de Tinseau. (Same publisher.)

MR. HENTY'S is a good, wholesome, objective story of incident, with little attempt at graces of style, and no recondite speculations about character; but it runs well, and is easy alike to read and to lay down. There is something extremely crude in the second Mr. Morson's method of making himself of value in the matter of the disputed succession; but the author is quite at home when he goes down to the sea in ships. The honest good feeling of Philip Clitheroe is a refreshing contrast to the complicated trains of thought into which similar circumstances would have plunged most heroes of fiction.

There is no doubt that Mr. Rider Haggard is a good story-teller. Sometimes, perhaps, his tale is not very well worth telling; but 'Eric Brighteyes' comes from an ancient treasure-house—it is "a romance founded on the Icelandic sagas." Mr. Haggard is at his best when he tells of fighting, and there is plenty of fighting, and fighting in grim and deadly earnest, in the tale of the giant Brighteyes, that most unlucky hero. Love troubles and magic confounds mighty Eric. Mr. Haggard's touch away from the battlefield is not so true: there is something which jars in his love scenes, and a shade of the ludicrous creeps over the doings of the witch woman. But after all, as Mr. Haggard himself says, 'Eric Brighteyes' is a difficult experiment. The tale on the whole is excellently told, and we hope, with the writer, that it may send many readers to the sagas. There is a touching dedication to the Empress Frederick of Germany.

'Amaryllis,' the latest publication of the "Pseudonym Library," leaves the critic, in one particular at least, in a state of considerable perplexity. There is no word of preface to show that the novel has been translated from the modern Greek, and yet it is almost impossible to believe that it was not written by a Greek, and, originally, in the Greek language. Nor, for the matter of that, does the name Δροσίνης sound altogether unfamiliar as that of a Greek author. But, however that may be, whether the novel is really the work of an Englishman writing under a pseudonym or a translation from a Greek author, there is no doubt as to the charm of the story itself, which fully comes up to the standard which this series has so far maintained. The story is of the very slightest nature, and the plot in no particular can be called very original. But the way in which it is told should be sufficient to enchain a reader's interest, and the picture of Greek country life that it presents is not only new to English readers, but bears every sign of being

faithful to reality. Stephen, the hero of this little summer idyl, will, we fear, appear a very poor kind of creature in English eyes, being a mixture of the town fop and the fatuous prig; but much must be forgiven him since Amaryllis loved him, for Amaryllis is one of the sweetest country maidens ever imagined by a novelist. Amaryllis with roses in her hair and cherries for ear-rings—Amaryllis offering her guest water in the cup of her pretty hands—Amaryllis weaving her own bridal dress, gathering amaranths on the shore, or watching by the bedside of a sick child, is always Amaryllis most lovable and desirable. We might wish her a better fate than her young Athenian lover, who is so obviously in love with himself; but all's well that ends well, and for Stephen the story ends exceeding well.

Mrs. Macquoid's Breton story is slight, but no bad example of her command of local colour and characteristics. Nicolas Kerlaz, the drunken steward at the château, is an unpleasant, but not exaggerated specimen of a gloomy Celt, harsh to his daughter and unconciliating to all around him, but maintaining a fidelity to the ancient house he serves, even to the extent of desiring to perpetuate its antiquated feuds at the cost of any amount of suffering to its members. He is a sort of Cristal Nixon, but incapable of treachery to his chief. Manon is a pleasant creature, and her young captain pairs as well with her as her faithful handmaid with the sprightly French soldier Désiré.

Miss Kettle's graceful pen has been pleasantly employed in a new locality. The "Dorsetshire dunes" and their adjacent pine woods have suggested a background to a readable story. For the author is so far a poet that nature is a source of inspiration to her—at any rate, that something observed in the external aspect of nature harmonizes with the thoughts she desires to convey as to her characters and their relations to each other. This natural refrain is not essential to a good story, and may easily be overdone, but in its proportion and wisely handled adds much charm to a narrative otherwise agreeable. So here we come back from time to time to the pine woods, of which it is said, "was sich da findet gehört zusammen für immer, und was sich da trennt das trennt sich für alle Ewigkeit." Fortunately there is little "Trennung." The story is one of reconciliation, clearing up of antagonisms, the relief of tender spirits from inherited burdens. The pine wood has a garden in its clearings, the work of a lady whose life was less fortunate than her deserts, and the restoration of her earthly pleasance and her moral vindication coincide in the hands of two of her young kindred, the youth and maiden who frequent this paradise. There is much merit in several of the characters; the three Misses Avenell and their nieces have all strongly marked individuality, although Pamela, the youngest aunt, will be the reader's favourite, as she evidently is the author's. The men are less remarkable. Jakes the weeder is good, and Malcolm Graeme has his merits, though he is too much of a "lady's man," and no man would have drawn the character. On the whole, Miss Kettle shows no falling off in her power of quiet captivation.

'Le Roi n'est pas le Maître' is an his-

torical novel of some merit, which turns chiefly upon the character of Louis XVIII. The writer makes him wise and liberal, and is evidently persuaded that had he been a younger and healthier man the experiment of the Restoration might have been more successful. Historical truth is on her side, and those who read her will derive from her book sound teaching. At the same time her ladies are not quite ladies, and we should have thought that the women of the great families of the Restoration days were great ladies.

M. de Tinseau in a continuation of his last book, 'Sur le Seuil,' which is readable in itself, even for those who do not remember the previous volume, has kept up to his former level. The two main faults of the present novel are its unreal and almost absurd catastrophe, and the repetitions which are caused by the attempt to explain the earlier part of the story to those who have not 'Sur le Seuil' before them. 'Plus fort que la Haine' is, but for its ending, a lifelike novel, far above the average even of the best work.

GENEALOGICAL LITERATURE.

Collections for a History of the Family of Malthus. By John Orlebar Payne. (Privately printed.)—This handsome volume must have been a work of great labour. No one who has not devoted himself to genealogical investigation can estimate the time which is required to gather together the materials for a family history. Mr. Payne knows the plan on which books of this nature ought to be constructed. It is almost worse than useless to give results only. It is necessary that the materials should also be before the reader. The tabular pedigree at the end of the volume is a model of what a genealogical tree should be, but it does not include many of the names mentioned in the parish register extracts and the will abstracts given in the earlier pages of the volume. It is, indeed, by no means certain that all persons who have borne or now bear the name of Malthus in its various forms have all sprung from one stock. As there were Saltmarshes on the Ouse and on the Severn who each took their name from the local characteristics of the land where they dwelt, so it is not improbable that there may have been more than one race of Malthus. Mr. Payne informs us that it has been suggested that "the word Malthus may be derived from 'mal,' signifying to 'maul,' and 'thus,' a servant; old German 'Maltheus'; English 'Malthus.'" This is very far-fetched. In the present almost infantine state of knowledge as to the origin and growth of surnames anything may seem possible; there cannot, we think, be much doubt that Mr. Lower was correct in considering Malthus as a form of Malthouse. In former days the monasteries and the larger lay landlords were wont to malt their own barley, and thus malt-houses must have been common. In the surveys of monastic lands made at the time of the Dissolution malt-houses are frequently mentioned. It is easy to conceive that the dwellers in such places would acquire the name of Malthouse, which would easily be softened into its present form. We have a parallel instance in Bacchus, which has assuredly no relation to the vintage god, but is a shortened form of Bakehouse. We do not know whether the not uncommon name of Woodhouse has ever been spelt Woodus, but it is so pronounced in many widely separated parts of England. Two persons of the name of Malthus have won celebrity. Francis Malthus lived in France, and published in Paris a little book entitled 'Traité des Feux Artificiels pour la Guerre et pour la Récréation.' In 1629 an English version of this by the author himself

was published by Richard Hawkins in Chancery Lane. This little book has not much interest now, but it seems to have been valued by the contemporaries of the author, as it passed through several French editions, one of which is dedicated to Cardinal de Richelieu. The person who has made the name memorable, and who has added the word *Malthusian* to our dictionaries, was not a descendant of Francis Malthus, though there may have been a remote cousinship between them. Thomas Robert Malthus, the political economist, whose harmless book brought down on his head the vituperation of Cobbett, was a clergyman of the Church of England. From the tabular pedigree before us it seems that he had but three children—Henry, Vicar of Effingham, in Surrey, Emily and Lucy, all of whom died without issue. Great as Mr. Payne's labour has been, it is almost impossible that he should have enclosed in his net every Malthus of whom record remains. A John Maltus was a prisoner in the Upper Bench in 1653. He may well be one of the numerous Johns who figure in these pages. Mr. Robert Malthus was one of the commissioners for dealing with scandalous ministers in 1654.

Homes of Family Names in Great Britain. By Henry Brougham Guppy. (Harrison & Sons.)—Mr. Guppy has done himself injustice by prefixing a rather foolish preface to a sensible and useful book. The task he has undertaken is that of investigating the local distribution of British surnames, in such a manner as to throw light on the problem of their original homes. There was no need to apologize for attempting such an investigation; but if Mr. Guppy thought any justification necessary, he might have found many better pleas than the extraordinary suggestion that his results may serve as a guide in the future division of Great Britain into "sub-kingdoms" on the basis of race. We should like to know what a Shropshire or a Herefordshire man would say to the author's proposal to annex his native county to Wales! It would, however, be a great mistake to dismiss the book contemptuously on account of these absurdities, which are wholly confined to the preface. No historical student will question the utility of the object at which Mr. Guppy has aimed; the only doubt will be whether the object is attainable, and whether the author has taken the right method. The question of method is certainly very difficult. It would plainly be of little use to tabulate the number of entries under each surname in the directories of the several counties, because in most counties a very large proportion of the present inhabitants have no long-standing hereditary connexion with the district in which they live. On the other hand, statistics based on early documents, say from the thirteenth to the sixteenth century, would be sure to give most misleading results on account of the fragmentary character of the data. The plan adopted by Mr. Guppy is extremely ingenious, and though its results cannot possess more than approximate correctness, it would be difficult to devise anything better. The author starts with the assumption that the farmers constitute, on the whole, the least migratory class in the community. He has ascertained from the 'Post Office Directory' the number of farmers of each surname in every county (North Wales, South Wales, Cumberland with Westmoreland, Leicester with Rutland, West Yorkshire, and North with East Yorkshire, being treated as single counties). These numbers are then compared with the total number of farmers in each county, which varies from 1,000 to 5,000, and the proportion per 10,000 is calculated. Names which have an index figure of less than seven are left out of account. In this way Mr. Guppy obtains a basis for a division of English and Welsh surnames into six classes: (1) General names, which occur in more than thirty counties; (2) Common names, in more than twenty counties; (3) Regional

names, in more than ten counties; (4) District names, in more than four counties; (5) County names, in two or three counties; and (6) Peculiar names, confined to a single county. Lists are given of the first three classes; then follows a list of the names of each county, arranged according to the six classes. The list of names for each county is accompanied by a collection of notes taken from county histories, and from the Hundred Rolls and other early documents. At the end is an alphabetical list of surnames, with their index numbers for each county. The names of Scotland are treated separately, on the same principle, but in a more summary manner. We note one omission: it would have been well to head the list for each county with the total number of farmers, as it is a matter of some consequence to know whether the proportions per myriad relate to a total of 1,000 or 5,000. The results are in many cases very interesting. It is curious to note how small the index numbers usually are; it is only in a very few instances that they approach 100. Even the great clan of Smith reaches 300 only in one county, viz., Worcestershire; in Somerset its figure is only 22, and in Surrey 90. But in North Wales the Joneses attain the startling proportion of 1,500. The statistics relating to the names Read and Reed are decidedly remarkable. While in the north and south of England these names are common, there is a middle zone, including West Yorkshire, Lancashire, Derbyshire, Nottingham, Leicestershire, and Rutland, Oxfordshire, Warwickshire, Worcestershire, and Shropshire, in which they are entirely absent from Mr. Guppy's lists; and in Staffordshire the index number is only fourteen. Mr. Guppy suggests that if the name means "red" its frequency in the south of England may be explained by the fact stated by Dr. Beddoe, that "the natives of South Britain at the time of the Roman conquest partook more of the tall blond stock of Northern Europe than of the thick-set, broad-headed, dark stock." It may be so; but one would expect the cognomen "Red" to be most frequent in a region where "red" men were the minority. It is curious that "Black" occurs only in the lists for Northumberland and Leicester-Rutland. Surnames derived from place-names of Scandinavian origin, such as Sleightholme, are naturally confined to the counties where the population is largely of Scandinavian descent. Mr. Guppy does not treat in detail of the etymology of family names, but his introductory chapter contains a very good outline of what is generally known on the subject, and his incidental remarks on the derivation of individual names are usually sound. He need not, however, have quoted Lower's absurd statement that Morris "is derived from Mars, the god of war (Welsh form Mawr-rwyce)." It is impossible here to refer to all the interesting matter in this workmanlike volume, which we cordially recommend to all students of English family nomenclature.

Index to the First Volume of the Parish Registers of Gainford, in the County of Durham, 1560-1784. 2 vols. (Stock.)—We welcome this index gladly, though we would rather have possessed the registers themselves printed in full. Gainford is a most interesting town which has had little done to elucidate its history by modern antiquaries. Some forty years ago the late Mr. Walbran, the well-known Ripon antiquary, published a fragment of a 'History of Gainford,' which in the then state of knowledge would, had it been completed, have been all that could have been wished. The author has been long dead, and his book remains but an interesting fragment. With the exception of the few extracts given in Walbran's pages, we believe that the Gainford registers have hitherto been a sealed book. They contain several names of much local importance. Gainford was the place of origin of the Garths. Sir Samuel Garth, the friend of Dryden and author of 'The Dis-

pensary,' was of this stock, though he was, we believe, born at Bolam, a village about five miles from Gainford. The names of Bainbridge, Blaxton, Masham, Hilton, Eden, Ord, and many others noteworthy in history, legend, and song, are to be found in these pages.

EDUCATIONAL WORKS.

School Board Chronicle Edition of the Code, 1891. Edited, with Preface, by Richard Gowing. (Grant & Co.)—Mr. Gowing gives to the school world a useful edition of the Code for the current year, and combines with it an ingenious if unblushing advertisement of his own scholastic paper. A great quantity of explanatory matter, together with the Revised Instruction to H.M. Inspectors, and several circulars issued by the Education Department and the Department of Science and Art, is appended, so that this edition is a storehouse wherein teachers and managers of schools may obtain the information necessary to guide them in the keeping of schools, and obtain it easily, for Mr. Gowing's arrangement of his facts seems to be, for purposes of reference, most convenient.

The Elements of Elocution. By C. E. Clegg. (Philip & Son.)—No one ever will become an orator or even an effective reciter by the reading of books; for, as Mr. Clegg tells us, "any attempt to fully explain the principles of gesture without actual demonstration would be futile. A living instructor of taste and experience will be of far greater service than books." Neither will books alone teach the mysteries of inflection, tone, emphasis, and the like. A manual such as the one before us, however, is useful in directing the thoughts and efforts of one who has made some progress in the art of elocution, and depends rather on the example of speakers of excellence than on the set lessons of elocution masters. The book points out difficulties, the ear and eye discover how they are overcome. Mr. Clegg prints many passages of prose and poetry for practice; the selection is fairly well made, consisting mainly of the old, well-known pieces, but it is too grave and austere. The art of elocution, unrelieved by the sparkle of comedy, is shorn of half its charm.

We have received from Messrs. Deighton, Bell & Co., of Cambridge, *The History and Prospects of British Education in India*, by Mr. F. W. Thomas, which is not very well arranged and not a book of reference in which facts about education in India can easily be found, but if read through it gives a great deal of interesting information upon the subject. The author is impartial enough.

OUR LIBRARY TABLE.

CAPT. HUTTON publishes through Messrs. H. Grevel & Co. *The Swordsman*, a manual of fence for the foil, sabre, and bayonet, concerning himself on this occasion chiefly with the first, to which half the book is given. We have found in it no errors, but, as we have said on other occasions in reviewing books on fencing, it is not easy to teach fencing by books nor to make masters by books, and we believe only in the teaching of the voice and hand. If such books are to be written, Capt. Hutton's is to be commended.

A THIN quarto published by Mr. Douglas, of Edinburgh, contains, under the title of *Reminiscences of the Grange Cricket Club*, Edinburgh, a brief history of the Grange Club (the leading cricket club in Scotland, and one of the oldest), and the scores of several matches played between 1832 and 1862. The founders of the club were Edward Horsman (afterwards Mr. Disraeli's "superior person"), the late Lord Mure, and Lord Moncrieff. The book is anonymous, but the compiler has no need to be ashamed of his work.

MR. STANFORD sends us a number of his convenient handbooks to English counties, which, as the weather seems to be improving, may find this summer the ready sale that their merits deserve. Most of them—those for Cornwall, Hampshire, Kent, Surrey, Sussex, and the East and North Ridings of Yorkshire—have passed through several editions. That to Herts is new. It is a nice little volume; but Mr. Bevan should have said something of the reckless destruction of the Abbey Church of St. Albans, which, to his disgrace, the late Bishop permitted a wealthy and tasteless amateur architect to perpetrate. It is surely a mistake to say that Wilkins's buildings at Haileybury were antecedent to those at Downing; the reverse was the case.

A LIFE of General Changarnier by the Comte d'Antioche is published by MM. Plon, Nourrit & Co. It will not have much interest for English readers. Changarnier was only an African general, and was never tested in Europe; and when in his old age he attached himself to the army of Metz during the war of 1870 he was treated as a mummy, or, as some one irreverently said, "a stick of cosmetic." As an African general he was great; but Algerian campaigns have no interest for Englishmen, and little for Frenchmen in the present day. Changarnier began his service in January, 1815, in the Gardes du Corps of Louis XVIII. His brilliant Algerian service was as a general from 1840 to 1848, when he became Governor-General. He commanded the National Guard in '48-'49 and the troops in the capital in '49, and was laid on the shelf by the *coup d'état*. He afterwards refused to allow the Empire to make him a marshal, and ultimately declined to let the Third Republic give him the Grand Cross of the Legion of Honour.

We have waded through M. Thouvenel's *Nicolas I. et Napoléon III.* (published by M. Calmann Lévy) without finding anything to repay the reader. The papers here published concern the Holy Places and the events which afterwards brought about the Crimean War.

THE catalogues on our table are those of Messrs. Ellis & Elvey (valuable books and MSS.), Mr. Gallwey (good), Mr. Jackson (fairly good), Mr. Nutt (Archbishop Thomson's library and Mr. Bertin's, &c.), Messrs. Rimell & Son (good), Mr. Selwyn (rather good), and Messrs. Sotheman (good catalogue, including many scientific works); Mr. Thistlewood of Birmingham, Mr. Murray of Derby (topographical works), Mr. Cameron and Mr. Johnston of Edinburgh, Messrs. Matthews & Brooke of Leeds, Mr. Howell (good) and Messrs. Young & Sons of Liverpool (good), Mr. Blackwell of Oxford (medical, topographical, and mathematical books), and Mr. Nichols of Sheffield (good). M. Charavay of Paris has forwarded a catalogue of a valuable sale of autographs; M. van Langenhuyzen of Amsterdam a list of historical works which belonged to Canon Spitzen; and M. Lissa of Berlin has also sent a catalogue.

We have on our table *History of George III.'s Reign*, by J. H. Anderson (Longmans),—*Notes on Germany*, by J. Beattie (St. Andrews, Madras College),—*On "The Use of Greek,"* by M. C. Hime (Dublin, Hodges & Co.),—*The Iliad of Homer*, Book XXIII., edited by G. M. Edwards (Cambridge, the University Press),—*Short Stories and Fables for Composition* (Blackwood),—*An Elementary Text-Book of Physiology*, by V. T. Murché (Blackie),—*The Eight Hours Day*, by S. Webb, LL.B., and H. Cox (Scott),—*Transactions of the Royal Society of Edinburgh*, Vol. XXXIV.: *Meteorology of Ben Nevis*, by A. Buchan (Edinburgh, Grant & Son),—*The Rules and Usages of the Stock Exchange*, by G. H. Stutfield (E. Wilson),—*Forbidden by Law*, by B. Cottingham (Trischler),—*A Hundred Years by Post*, by J. W. Hyde (Low),—*From Reveillé to Lights Out*, by F. M. Peacock (Chatham, Gale & Polden),—*The Churchyard's*

Daughter, by J. W. Keyworth (W.M.S.S.U.),—*The Soul of Countess Adrian*, by Mrs. C. Praed (Trischler),—*Fragments of Verse*, by R. Sordy (Durham, Thwaites),—*The Twilight*, by H. J. Snell (the Author, 65, Batoum Gardens, W.),—*The Church in the Mirror of History*, by Karl Sell, D.D. (Edinburgh, T. & T. Clark),—*Three Lists of Bible-Translations*, by R. N. Cust, LL.D. (Stock),—*A Manual for Sundays*, by F. C. Woodhouse (Wells Gardner),—*The Fire upon the Altar, Sermons*, by the Rev. J. E. C. Welldon (Percival & Co.),—*Sermons*, Second Series, by the Rev. J. M. Wilson (Macmillan),—*Different New Testament Views of Jesus*, by J. H. Crooker (Boston, U.S., American Unitarian Association),—*The Cambridge Bible for Schools and Colleges*, by J. J. S. Perowne, D.D.: *The Book of Psalms*, edited by the Rev. A. F. Kirkpatrick, Book I. (Cambridge, University Press),—*Gethsemane*, by N. Hall (Edinburgh, T. & T. Clark),—*Oreilles Fendues*, by G. Guesviller (Paris, Lévy),—*La Question d'Alsace*, by J. Heimweh (Paris, Hachette),—*and Le Régent, l'Abbé Dubois, et les Anglais*, by L. Wiesener (Hachette). Among New Editions we have *Old Cottage and Domestic Architecture in South-West Surrey*, by R. Nevill (Guildford, Billing),—*The Land and the Labourers*, by C. W. Stubbs (Sonnenschein),—*Scott's The Lady of the Lake* (Cassell),—*Alcays in the Way*, by T. Jeans (Trischler),—*Pitt Press Series: Jeanne d'Arc*, by A. de Lamartine, edited by the Rev. A. C. Clapin (Cambridge, University Press),—*Plain Thoughts on Holy Communion*, by W. J. Butler, D.D. (S.P.C.K.),—*The Evolution of Immortality*, by C. T. Stockwell (Chicago, U.S., Kerr),—*The Young France-Tireurs*, by G. A. Henty (Griffith & Farran),—*Food and Feeding*, by Sir Henry Thompson (Warne),—*A Treatise on Chemistry*, by Sir H. E. Roscoe and C. Schorlemmer, Vol. III. (Macmillan),—*The Law of Joint-Stock Companies*, by J. W. Smith (E. Wilson),—*Cursus Vite Spiritualis*, auctore C. J. Morotio (Ratisbon, Pustet),—*and Hints on Wood-Carving*, by E. Rowe (Sutton, Drowley & Co.).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Pain Commentary on the First Gospel, by an Agnostic, 14/ Sadler's (Rev. M. F.) General Epistles of SS. James, Peter, John, and Jude, cr. 8vo. 6/ cl.

Law.

Chambers's (G. F.) Digest of the Law relating to Tithes and Glebe Lands, cr. 8vo. 4/6 cl.

Fine Art.

Briggs's (R. A.) Bungalows and Country Residences, a Series of Designs, imp. 4to. 21/ cl.

History and Biography.

Ancina, B. John Juvenal, Life of, edited by C. H. Bowden, 8vo. 9/ cl.

Lodge's (H. C.) Boston, cr. 8vo. 3/6 cl. (Historic Towns.)

Geography and Travel.

Bisland's (E.) A Flying Trip around the World, 12mo. 2/6 cl.

Conway's (W. M.) Climbers' Guide to the Eastern Pennine Alps, 18mo. 10/ tuck.

Leyland's (J.) The Peak of Derbyshire, its Scenery and Antiquities, cr. 8vo. 7/6 cl.

Loomis's (L. C.) The Index Guide to Travel and Art Study in Europe, 12mo. 15/ leather.

Phillips' Handy Volume Atlas of London, fcap. 8vo. 5/ cl.

Russell's (R.) Natal, the Land and its Story, cr. 8vo. 3/6 cl.

Philology.

Bacon's (E. F.) Guide for Learning the German Language, cr. 8vo. 5/ cl.

Science.

Foley's (N.) The Mechanical Engineer's Reference Book, folio, 105/ cl.

Greene's (W. T.) Favourite Foreign Birds for Cages and Aviaries, cr. 8vo. 2/6 cl.

Miller's (H.) Landscape Geology, cr. 8vo. 3/ cl.

Sloane's (T. O'Connor) Rubber Hand Stamps and the Manipulation of Rubber, cr. 8vo. 5/ cl.

Urquhart's (J. W.) Dynamo Construction, cr. 8vo. 7/6 cl.

Woodhead's (G. S.) Bacteria and their Products, cr. 8vo. 3/6 cl.

General Literature.

Bourke's (Mrs. H.) A Political Wife, cr. 8vo. 6/ cl.

Brown's (J. A.) The Chronicles of Greenford Parva, or Perivale Past and Present, fcap. 4to. 10/6 cl.

Clavering's (V.) A Harvest of Tares, 2 vols. cr. 8vo. 21/ cl.

Cobb's (A. S.) Threadneedle Street, a Reply to 'Lombard Street,' 8vo. 5/ cl.

Couperus's (L.) Footsteps of Fate, translated from the Dutch by C. Bell, cr. 8vo. 2/6 swd.

Davidson's (H. C.) The Old Adam, a Novel, cr. 8vo. 2/6 cl.

Davis's (R. H.) Gallegher, and other Stories, cr. 8vo. 2/6 swd.

Defaced, an Historical Sketch, imp. 12mo. 5/ cl.

Desart's (Earl of) Helen's Vow, or a Freak of Fate, 2 vols. 2/1.
 Ely's (R. T.) An Introduction to Political Economy, 4/6 cl.
 Gissing's (G.) Thyrza, a Tale, Popular Edition, cr. 8vo. 6/ cl.
 Gravenhill's (G.) Jack Skeffington, a Sporting Novel, 2 vols.
 cr. 8vo. 2/1 cl.
 Hardingham's (G. G. M.) Patents for Inventions, How to
 Procure Them, 8vo. 2/6 cl.
 Hatton's (J.) By Order of the Czar, Popular Edition, 2/6 cl.
 Hôtel d'Angleterre, and other Stories, by Lance Falconer,
 cr. 8vo. 2/ cl. (Pseudonym Library.)
 Jessop's (G. M.) Saturn's Kingdom, or Fable and Fact, 6/ cl.
 Keats's (J.) Letters to his Family and Friends, edited by S.
 Colvin, Globe 8vo. 6/ cl.
 Malet's (Capt. J. W.) Handbook to Field Training in the
 Infantry, cr. 8vo. 3/ cl.
 On Heather Hills, 2 vols. cr. 8vo. 2/1 cl.
 Only Claren, a Novel, by I. Don, 2 vols. cr. 8vo. 2/1 cl.
 Page's (T. N.) On Newfound River, cr. 8vo. 3/6 cl.
 Palgrave's (W. L.) Present-Day Counsellors, cr. 8vo. 5/ cl.
 Prickard's (A. O.) Aristotle on the Art of Poetry, a Lecture,
 cr. 8vo. 3/6 cl.
 Todd's (Capt. J.) Whistle Code for Use in Steamers during
 Fog and in the Dark, 8vo. 3/6 leather.
 Walker's (Lieut. T. P.) Seamanship, Examination Questions
 of the Training Squadron, 8vo. 2/ bds.
 Whist in Diagrams, by G. W. P., 12mo. 6/6 cl.

FOREIGN.

Theology.

Blau (L.): Masoretische Untersuchungen, 2m.
 Calvini Opera Omnia, edd. G. Baum, E. Cunitz, E. Reuss,
 Vol. 14, 12m.
 Thomae Aquinatis Opera Omnia, Vol. 6, 10m. 40.
 Walther (W.): Die Deutsche Bibelübersetzung d. Mittel-
 alters, Part 2, 8m.
 Wildeboer (G.): Die Entstehung d. Alttestamentlichen
 Kanons, 3m. 60.

Law.

Conrat (M.): Geschichte der Quellen u. Literatur d.
 Römischen Rechts im früheren Mittelalter, Vol. 1,
 Part 4, 4m.

Fine Art and Archaeology.

Aurès (A.): Traité de Métrologie Assyrienne, 6fr.
 Müllenhoff (K.): Deutsche Alterthumskunde, Vol. 5,
 Part 2, 2m.

Poetry.

Hugo (Victor): Dieu, 7fr. 50.

Palaography.

Graux (C.) et Martin (A.): Facsimilés de Manuscrits Grecs
 d'Espagne, 25fr.

History and Biography.

Imbert de Saint-Amand: La Jeunesse de la Reine Marie
 Amélie, 3fr. 50.
 Rousse (E.): Mirabeau, 2fr.

Geography and Travel.

Charmes (G.): Voyage en Syrie, 3fr. 50.

Philology.

Cauer (F.): Hat Aristoteles die Schrift vom Staate der
 Athener geschrieben? 1m.
 Ciceronis Opera Rhetorica, rec. G. Friedrich, Vol. 2, 2m. 10.
 Commentationes Philologicae Seminarii Monacensis, 4m.
 Euripide: Alceste, avec un Commentaire par H. Weil,
 2fr. 50.
 Histoire du Sultan Djelal ed-din Mankobirri, par En-
 Nesawi, Texte Arabe, publié par O. Hondas, 15fr.
 Lateinische Litteraturdenkmäler d. XV. u. XVI. Jahrh.,
 hrsg. v. M. Herrmann, Part 3, 2m. 80.
 Nicole (J.): Les Scolies Genevoises de l'Iliade, 2 vols. 35fr.
 Schwarcz (J.): Aristoteles und die Schrift vom Staate der
 Athener, 1m.

Science.

Boissarie (Dr.): Lourdes, Histoire Médicale, 3fr. 50.
 Liste des Botanistes de tous les Pays, 7fr.

DICKENSIANA.

3, Garrick Street, June 4, 1891.

It may be of interest to those of your readers who are collectors of first editions of the works of Charles Dickens to know that a copy of the 1851 privately printed edition of 'Mr. Nightingale's Diary' has at last come to light. Though duly mentioned in Forster's 'Life of Dickens,' the existence of this rare little book has long been doubted, and collectors have been, perforce, compelled to content themselves with the American edition of 1877, published by Fields, Osgood & Co. It has been stated that the copy used for their reprint was destroyed, so that, as far as is known, the copy just brought to light is unique. What makes this find more interesting is the fact that the copy bears the autograph of Wilkie Collins on the title, and has sundry markings in his hand in reference to the part he played (Lithers), and also writing in another hand (possibly Dickens's) which has been scored out.

A MS. interpolation on p. 8 (not printed in the 1877 edition) is worth quoting. Mr. Nightingale is speaking to Lithers—"I am a water patient, but I'll pay for wine. You'll be so good as to call the pump sherry at lunch, port at dinner, and brandy and water at night. Now be so kind," &c. The interpolation is after the word "night," and the words added are (to be spoken by Lithers) "I often do! (aside)." This

"aside" is written in blue ink, and, as will be remarked, is quite in Dickens's vein.

FRANK T. SABIN.

A LETTER OF CHARLES LAMB.

MAY I ask space for a few notes on a letter of Charles Lamb which has received very scurvy treatment? It is the one written to Coleridge in December, 1796, beginning, "I am sorry I cannot now relish your poetical present so thoroughly as I feel it deserves," lately printed in full for the first time by Mr. Hazlitt in the *Atlantic Monthly*, and noticed in the *Athenæum* for February 28th.

Talfourd professed to print it in 1837 ('Letters,' i. 84) with one omission, but he then suppressed two passages, the first of which followed immediately on the opening sentence. In it Lamb explained the reason for his imperfect relish—the many perplexities which beset him, including the return on his hands of his Aunt Hetty by the caprice of "the old hag of a wealthy relation" who had taken charge of her, it was thought, for good. Talfourd printed this passage in 1848 ('Final Memorials,' i. 72), but without hinting that it came from a letter already printed in part, so that subsequent editors treated it as an independent letter, and placed it at a considerable distance from its context. Talfourd may possibly have delayed the publication of this passage with the view of sparing the feelings of some representative of the "wealthy relation" (for she herself had probably, in the course of nature, gone to her account long before), but as he suppressed without any conceivable reason the other passage altogether, he need not be too curiously credited with an excuse in regard to the first. At all events, any possible excuse could only cover the reflections cast on the action of the old lady, and he remains quite inexcusable in suppressing the circumstances which caused Lamb to be so much cast down at this time as to be able only imperfectly to relish a gift peculiarly interesting to him.

The passage hitherto unprinted is occupied entirely by observations on some early verses of Coleridge and Lloyd, and affords welcome additional illustration of the development of that rich native endowment which enabled Lamb, when barely out of his teens, to deliver critical judgments marked by an extraordinary sureness of touch and maturity of taste. Although printed by Mr. Hazlitt as if it began a new paragraph in the letter, the passage merely continues, at first, the remarks on Lloyd's "gayly deck'd forth" edition of the poems on his grandmother (1796); and it should be mentioned, for the benefit of those who cannot conveniently refer to this, that the sonnets which Lamb has been praising just before are numbered by him as in 1796, and not as in the more accessible reprint in the joint volume of 1797. Lloyd suppressed "Sonnet V." of 1796, and in 1797 Lamb's selection received the numbers V., VI., VII., VIII., and X. respectively. Indeed, there is no eleventh sonnet in 1797.

The new passage begins with a word of praise to Lloyd's lines on 'Friday,' which were first printed in the folio of 1796; but as it goes on to deal with Lloyd's other verses entitled 'The Melancholy Man,' which did not appear in that volume, it seems likely that, at this point, Lamb took up some other document which formed a component part of the "poetical present." Writing to the giver, there could be no need to distinguish. I think I know what this fresh document was. The clue comes from an unprinted letter written by Coleridge to John Thelwall in December, 1796, which (among many other things) informs him of a present that accompanies it. It was a "poetical present" very similar to that which Lamb received in the same month, for it included a copy of Lloyd's magnificent folio, and a

copy of the little collection of sonnets put together and prefaced by Coleridge—the very copy, indeed, which you have mentioned as existing in the Dyce Library at South Kensington. Besides these two pamphlets, Coleridge sends to Thelwall some loose sheets which, he says, he and Lloyd had printed together, intending to make a volume, but which had been cancelled, in consequence of the idea of the volume having been abandoned. (The idea, we know, was resumed, but not until the following March, when it was arranged that Lloyd's poems should be added to the volume which Coleridge and Lamb were preparing.) I think there can be little doubt that another copy of these cancelled sheets—of which, I believe, no specimen is extant—was sent to Lamb, and formed the text of his commentaries in the hitherto unprinted passage of his letter.

Beginning with Lloyd's 'Melancholy Man' (first printed in the Carlisle volume of 1795, from the title of a song from which Lamb afterwards borrowed the name of his heroine Rosamund Gray), he passes to Coleridge's poem on leaving the honeymoon-cottage at Clevedon, "altogether the sweetest thing to me," says Lamb, "you ever wrote." The verses had appeared in the *Monthly Magazine* two months before. Comparing that text with the one now before him, Lamb writes:—

"For those lines of yours, page 18, omitted in magazine, I think the 3 first better retain'd—the 3 last, which are somewhat 'simple' in the most affronting sense of the word, better omitted—to this my taste directs me—I have no claim to prescribe to you."

That Lamb's counsel was followed to some extent may be gathered from a comparison between the text of the magazine and that of 1797:—

Once I saw
 (Hallowing his sabbath-day by quietness)
 A wealthy son of Commerce saunter by,
 Bristow's citizen: he paus'd, and look'd,
 With a pleas'd sadness, and gaz'd all around,
 Then ey'd our Cottage, and gaz'd round again,
 And said, it was a blessed little place!
 And we were blessed!
Monthly Magazine.

Once I saw
 (Hallowing his Sabbath-day by quietness)
 A wealthy son of Commerce saunter by,
 Bristow's citizen. Methought it calm'd
 His thirst of idle gold, and made him muse
 With wiser feelings: for he paus'd, and look'd
 With a pleas'd sadness, and gaz'd all around,
 Then ey'd our cottage, and gaz'd round again,
 And sigh'd and said, it was a blessed place.
 And we were blessed.
Poems, 1797.

It will be observed that Coleridge in 1797 inserted some lines which were not in the magazine. They were probably restored from a MS. copy Lamb had previously seen, and if Coleridge did not cancel all that Lamb wisely counselled, he certainly drew the sting of the "affronting simplicity" by removing the word "little." The comical ambiguity of the Bristol man's exclamation as first reported could hardly have failed to drive Lamb's dull care away for a moment or two.

"The next poem to your friend," continues Lamb,

"is very beautiful.....let it be, since you ask me, 'as neighb'ring fountains each reflect the whole'—tho' that is somewhat harsh—indeed the ending is not so finish'd as the rest, which if you omit in your forthcoming edition, you will do the volume wrong, and the very binding will cry out."

He is speaking of Coleridge's lines 'To Charles Lloyd'—those beginning

A mount, not wearisome and bare and steep.

In the "forthcoming edition" the poet improved a little the barely tolerated line, making it read,—

As neighb'ring fountains image, each the whole,
 but did not take Lamb's hint to omit the five which closed the poem. Lamb, however, got his way—perhaps took it—when the verses were reprinted in 1803, in the volume he saw through the press for Coleridge.

"Neither shall you omit the 2 following poems. 'The hour when we shall meet again' is [only?] a fine fancy, 'tis true, but fancy catering in the service of the feeling—fetching from her stores most

splendid banquets to satisfy her. Do not, do not, omit it."

So wrote Lamb of these somewhat slender verses, but his friend had composed them "during illness and in absence," and Lamb in his own heart-sickness and loneliness detected the reality which underlay the conventionality of expression. The critic slept, and even when he was awake again in 1803 was fain to let the lines be reprinted with only the concession of their worst couplet:—

While finely-flushing float her kisses meek,
Like melted rubies, o'er my pallid cheek.

The second of the "2 following poems" was Coleridge's 'Sonnet to the River Otter.' The version then before him "excludes," complains Lamb, "those equally beautiful lines which deserve not to be lost, 'as the tir'd savage,' &c., and I prefer the copy in your *Watchman*. I plead for its preference." This pleading (which ends the newly printed passage) was not responded to in the way Lamb wanted, but in the appendix to the 1797 volume Coleridge printed the whole of the poem on an 'Autumnal Evening,' to which the "tir'd savage" properly belonged. Although he had previously described a part of the poem as "intolerable stuff," it was reprinted, with some other early verses, under cover of the apology that he had been requested to do so by intelligent friends on the ground that such youthful compositions pleased youthful readers. Coleridge was so much in the habit of "Coleridgising" (to use a phrase of Lamb's) about the dates of the composition of his verses that it may be worth mentioning that these lines on an 'Autumnal Evening' were written, if not "in early youth," no later than the winter of 1793, when he was just twenty-one. Christopher Wordsworth (the first) saw them, or more probably heard them recited by the poet, at Cambridge, on the 7th of November, 1793. "Coleridge called on Rough. We sat in criticism," he records in his diary,

"on some of his [Coleridge's] poems. In one of these he wished he were a Woodbine bower, a Myrtle, the Zephyr to fan the folds of her garment, neck, hair, &c.; a Dream; and finally he wished

To be the Heaven that he aloft 'might rise
And gaze upon her with unnumber'd eyes,

which, by the bye, is borrowed from an epigram of Plato, *vid. Brunck*."—*Social Life at the Eng. Univ.*, compiled by Ch. Wordsworth, M.A. (Cambridge, 1874), Appendix G.

J. D. C.

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The Leadenhall Press, E.C.

SHOULD a fifty-fifth-rate blood-sucking soulless publisher steal the title 'London City Suburbs,' I will trot him through the law courts and have the question thrashed out.

Mr. W. Moy Thomas accuses me of artlessness. I am flattered. Long, long ago I consulted the best living authority as to the copy-righting of titles, and the early publication of an *avant-coureur*—a complete edition, be it observed—has resulted more than once from the advice then received.

Common law is based on common justice guided by common sense. Your correspondent appears to think that in regard to the copy-righting of titles the law is uncommonly uncertain. I am content to rest in the belief that when a man has taken every known precaution to legally secure a valuable something which belongs to him, no English judge would countenance ruthless despoliation.

Although the three hundred and odd illustrations for 'London City Suburbs' are well under control, some being already in the engravers' hands, such a book, besides being costly—'London City' absorbed nearly 5,000*l.*—takes a long time to produce. Say that a preliminary booklet had been thought unnecessary, and that while 'London City Suburbs' is in the press another publisher, inadvertently or otherwise, brings out a book under the same title. He may stop my book by injunction, my printed

sheets may as well be burnt, and I have to choose another title and reprint. But in the face of an *avant-coureur*, nonsensical or otherwise, inadvertence cannot be pleaded. He who takes my title takes it at his own risk, and it would probably be his sheets and not mine that would have to go behind the fire. At any rate, it would not be my fault if they didn't.

ANDREW W. TUER.

SALE.

MESSRS. SOTHEBY, WILKINSON & HODGE sold the library of the late Mr. James Anderson Rose last week. The following are some of the higher prices realized: Arabian Nights, with supplement, by Sir F. Burton, 2*l.* 10*s.* British Poets, 53 vols., 26*l.* Crowe and Cavalcaselle, History of Painting in Italy, both series, 18*l.* 15*s.* Reid, Catalogue of the Works of George Cruikshank, 3 vols., 1871, 20*l.* W. Morris, Earthly Paradise, large paper, 1868, 15*l.* 5*s.* D. G. Rossetti, Poems and Ballads, 2 vols., large paper, 1870 and 1881, 18*l.*—The following were the property of R. Pinkney, Esq.: Bewick, History of British Birds, Quadrupeds, Land Birds, Fables of Æsop, and Select Fables, 6 vols., 35*l.* 10*s.* Dickens, Memoirs of Grimaldi, 2 vols., with a duplicate set of the etchings 12*l.* 15*s.* Westmacott, English Spy, 2 vols., 1825–26, 39*l.* Yarrell, History of British Birds, first edition, large paper, 13*l.* 15*s.*; History of British Fishes, first edition, large paper, 13*l.* 10*s.* The sale realized 2,450*l.* 3*s.*

BLIZZARD.

WHILST this word still attracts attention it may be well to note that in the Fulham Road, not very many years ago, there was a little one-storied house of a hundred or more years' standing, when Brompton was rural and passed for a Montpellier, that had a stone let in at the upper story, inscribed "Blizzard House" or Cottage. It stood just opposite Pelham Crescent, about the middle. It is too much to hope that that or anything else belonging to old London remains now. But if it should it would be interesting to know whether any one in the neighbourhood could say anything as to how it obtained its name.

The word *siz* need only be spelt *siss* to show as *hiss*, the aspirate and *s* being of very close kin. *Blissey* Halliwell gives as a *blaze*. *Blintzen* is to blind in Wachter, and to shine in Wedgwood; this makes it the same as *blinken*, which has those two meanings. Now when the sun shines man *blinks*, and when a drizzling snow falls he does the same thing. So that we reach confusion and brilliancy as results accompanying each other. *Blézer* in Littré is "parler avec une espèce de grassement," which is a confused kind of guttural sounding of the letter *r*. *Blitz* is lightning, and lightning blinds. Thus a cloud of fine dust, a sand-drift in Sahara, and a snowstorm are all blizzards. It is curious Shakspeare's "blizzard and the drouth" is passed without comment in Dyce's glossary to the plays and poems. *Blys* in Icelandic is a torch. *Blése* in Roquefort is a match—flashing, hissing things both. *Blish-blash* is a Northumbrian word for sloppy dirt. *L, bl, and gl* are all interchangeable: French *luiser*, Russian *blisat*, to shine, *glister*, blaze, and when in excess with blinding results; but they all consistently pivot round the same idea. *Blizzard* is only one of the gang, and he is true English to the backbone; but he has come back freckled from America to us, and only the dog knows Ulysses again at his own fireside. C. A. WARD.

Playford, Ipswich, June 8, 1891.

MANY years ago my father, the late Mr. Arthur Biddell, had occasion to get up evidence of fire from a locomotive running past some farm premises which were burnt down. He produced a boy in court—I think at Ipswich—to prove that live cinders fell from the funnel.

The opposing counsel was the then Serjeant Byles. In cross-examination he asked the boy how he knew the cinders were hot. The boy replied, "'Cos when they fell in the water they sizzled." To show how the word told, the judge leaned forward and said in an audible whisper, "Take your change out of that, brother Byles."

HERMAN BIDDELL.

Literary Gossip.

THE new volume of the 'Dictionary of National Biography,' to be published on the 26th inst., extends from Hindmarsh to Hovenden. Mr. J. M. Rigg writes on James Hinton and Home the spiritualist; Canon Perry on Bishop Hoadly; Mr. Stanley Lane-Poole on Hobart Pasha; Mr. Leslie Stephen on Hobbes; Dr. Furnivall on Hoccleve; the Bishop of Peterborough on John Hodgson, the historian of Northumberland; Mr. Austin Dobson on Hogarth; Mr. Thomas Bayne on Hogg, the Ettrick Shepherd; Mr. Lionel Cust on Holbein; Mr. G. F. Russell Barker on Thomas Holcroft, the dramatist, and on the Right Hon. Francis Horner; Mr. George Aitchison on Frank Holl; Mr. C. H. Firth on Denzil Holles; Mr. T. F. Henderson on Sir George Home, Earl of Dunbar; Mr. Francis Espinasse on John Home, author of 'Douglas'; Mr. H. R. Tedder on Hone; Prof. J. K. Laughton on Alexander Hood, Lord Bridport, and Samuel, Viscount Hood; Mr. Sidney Lee on Robin Hood; Mr. Richard Garnett on Thomas Hood and Theodore Hook; the Rev. W. R. W. Stephens on Dean Hook; Mr. G. S. Boulger on Sir W. J. Hooker; Mr. H. Manners Chichester on John Hope, fourth Earl of Hopetoun; Mr. Warwick Wroth on Thomas Hope, author of 'Anastasius'; Mr. Charles Kent on J. R. Hope-Scott; Mr. Cosmo Monkhouse on Hoppner; Miss A. M. Clerke on Jeremiah Horrocks; the Rev. Alexander Gordon on Bishop Horsley; and the Rev. William Hunt on Roger Hoveden.

MR. FRANK HARRIS's next story in the *Fortnightly Review* will have a Spanish setting, and will concern bull-fights and the fortunes of a matador.

ON Friday, the 5th inst., the contributors to *Home Chimes* gave at the Criterion Restaurant a dinner in honour of their editor, Mr. F. W. Robinson, to which several friends of his were invited. Mr. Jerome K. Jerome occupied the chair, Mr. J. M. Barrie the vice-chair, and both of them made speeches full of wit and humour. A special interest was lent to the occasion by the fact that several writers, some in the land of fame, and some already on its borders, made speeches in which they affirmed that their introduction to literature was in the pages of this unpretentious little magazine. The brilliant author of 'Auld Licht Idylls' said that when he first set out for London in search of literary success, London was, in his mind, mainly "a city in which the office of *Home Chimes* was situated." Among those present were Mr. Moy Thomas, Mr. Theodore Watts, Mr. Kernahan (author of 'A Dead Man's Diary'), Mr. H. E. Clarke, Mr. Zangwill, Mr. Frank Russell, Mr. Pinches, Mr. Ker-shaw, and Mr. James Barr ("Luke Sharp"),

the last of whom delighted the company by a quaint and laughable speech.

MESSRS. METHUEN will issue in the autumn a volume of verse by Mr. Rudyard Kipling.

THE third volume of Mr. Law's 'History of Hampton Court Palace' is to be published by Messrs. Bell & Sons. It takes up the annals of the palace from the expulsion of James II., and carries them down to the present time. This volume contains in an appendix a list of all the occupants of private apartments in the palace during the last 130 years, with notes on their lives, and also an exhaustive index to the whole three volumes.

THE *Illustrated London News* of the 20th inst. will contain an hitherto unpublished portrait of Thackeray, with an article on 'Thackeray and his Biographers' by Mrs. Thackeray Ritchie. In the same issue will appear a new poem by Mr. George Meredith, and an account by Prof. Dowden of some unpublished relics of Crabbe.

MR. OWEN M. EDWARDS, of Lincoln College, Oxford—one of the joint editors of the recently defunct Welsh magazine known as *Cymru Fydd*—has undertaken the editorship of a new literary monthly, to be entitled *Cymru* ("Wales"), which will be published at Carnarvon. It will be entirely devoted to articles in the vernacular, and special prominence will be given to Welsh dialects and folk-lore.

THE death is announced of Mr. Follett Syngé, who deserves notice in these columns as a novelist and friend of novelists.

A POCKET edition of Harrison Ainsworth's novels will shortly be issued by Messrs. Routledge & Sons in monthly volumes.

MR. G. J. HOLYOAKE is writing a book on 'The Co-operative Movement To-day,' which explains that profit-sharing in industry is the primary aim of co-operation. Distributive co-operation merely creates a new class of grocers and saves capital, while productive co-operation makes men, increases the income of the worker, and is the only part of co-operation which attempts the equitable solution of the problem of unity between capital and labour.

THE next volume of Mr. Elliot Stock's 'Popular County Histories' will be the 'History of Nottinghamshire,' by Mr. Cornelius Brown, author of 'Annals of Newark.' It is announced to be published very shortly.

Literary Opinion will come out next month under the editorship of Mr. A. Patchett Martin, as an "illustrated monthly summary of English and foreign literature," special attention being paid to the books of "Greater Britain." Each number will contain a portrait of a distinguished author, the first being Mrs. Humphry Ward, who is a native of Tasmania.

MISS CATHERINE HUTTON, the only daughter of William Hutton, the historian of Birmingham, died in 1846 at the age of ninety, leaving a mass of correspondence, including letters from the late Emperor of the French, Charles Dickens, the Hon. Mrs. Leigh, and other celebrities. Her letters and those of her correspondents will be published by subscription at an early date by Messrs. Cornish, of Birmingham, under the title of

'Reminiscences of a Gentlewoman of the Last Century,' edited by Mrs. Catherine Hutton Beale, a cousin of the deceased lady.

MGR. HARLEZ writes:—

"Allow me to observe, concerning Prof. C. Abel's works, which I know but very little, that what I have approved of is only the extension of the etymological and linguistic researches beyond the field of the Indo-European language (this field being too narrow to establish thereupon general theories of the human language), and the endeavours of the said Egyptologist to find laws common to the various families of languages. In this respect I cannot assent to the critique of Prof. G. Meyer. As to the nature of the laws discovered by Prof. Abel and exposed in his 'Open Letter' alone, I committed the judgment thereon to further discussion."

A BRADFORD paper says that the collection of Bradford manuscripts left by the late Mr. Hailstone, F.S.A., of Walton Hall, has been purchased for the Free Library of the town, the mayor and four other gentlemen providing the money. The collection includes a number of documents relating to Bradford parish church and the rectory of Bradford, among them being the original accounts kept in 1650 by John Sharp, of Horton, for Sir John Maynard, then owner of the rectory. There is also a collection of documents relating to the Grammar School, and papers referring to markets and market rights in Bradford.

THE death of Dr. Gottfried Kinkel at Bonn, to which he had lately removed, is reported in the German papers. He was the son of Gottfried Kinkel, the poet and professor of archaeology and art history at Zurich, who died in 1882. Dr. Kinkel was keeper of the Federal collection of engravings in the Polytechnic at Zurich, and a man of wide literary activity.

MESSRS. PUTTICK & SIMPSON are going to sell on the last day of the month a number of copper-plates and wood-blocks which Mr. Bohn collected for republication.

THE Parliamentary Papers of the week most likely to interest our readers are the Annual Report of Wellington College (1d.); and Two Statutes made by the Governing Body of Wadham College, Oxford (1d.).

SCIENCE

ELEMENTARY PUBLICATIONS.

Telescopic Work for Starlight Evenings. By William F. Denning, F.R.A.S. (Taylor & Francis.)—The nucleus of this useful work for the astronomical amateur was a series of articles written by the author for the *Journal* of the Liverpool Astronomical Society (of which he was formerly President); but articles on 'Large and Small Telescopes,' 'Planetary Observations,' and kindred subjects, contributed at various times to the *Observatory* and other scientific serials, are also included. In reprinting these papers in the form of a volume (in accordance with the suggestion of several friends) the author has altered and extended his material, finding the work grow under his hands in a manner far beyond his original anticipations. The result has been the beautifully illustrated volume now before us, which, including the index, contains more than three hundred pages, and forms a systematic treatise on the different branches of observational astronomy. Mr. Denning well remarks that the present rapid progress of astronomy "requires that new or re-

vised works should be published at short intervals in order to represent existing knowledge." His own contributions to the progress of the science have been chiefly in the fields of cometary and meteoric discovery and observations; but in all departments he writes as an observer of skill and experience, whilst the early chapters on the invention, history, and development of the telescope are replete with interest to all, but especially to those who are themselves astronomical observers. The typography of the work is all that could be desired, and we have noticed but very few errors or misprints. At p. 18 the firm of Alvan Clark & Sons is said to be of New York instead of Cambridgeport, Mass.; at p. 299 Bessel's name appears under the spelling Bessell; and there are a few other mistakes of a similar kind. Mr. Denning has exerted great care in bringing the information given in this very practically useful book well up to date, some very recent items being added in a supplement; and we trust to find him at no distant interval carrying it down in a second edition to the state of knowledge now future, but then present.

An Introduction to the Study of Petrology: the Igneous Rocks. By Frederick H. Hatch, Ph.D., F.G.S. (Sonnenschein & Co.)—In 128 pages of small octavo size Dr. Hatch contrives to bring together an amount of useful information respecting the petrology of the eruptive rocks which it would be vain to seek for in anything like the same compass elsewhere. Taking as his model the late Von Lasaulx's admirable 'Einleitung in die Petrographie,' but by no means servilely following it, he has drawn up the simplest, clearest, and at the same time the briefest descriptions of the chief rock-making minerals and of the rocks which they form that it has been our good fortune to meet with. He keeps consistently clear of non-essential details, and the great experience necessarily given him in rock-diagnosis by his special work in connexion with the Geological Survey has enabled him to select the clauses of his definitions in the happiest manner. Every character mentioned by Dr. Hatch is of practical value to the learner, and will really help him to determine the mineral constituents of any ordinary rock. Points which can only be made use of by practised crystallographers or by specialists in optical physics are judiciously omitted—not scamped, as is too often the custom of text-book writers. We have no hesitation in saying that with the aid of any ordinary polarizing microscope provided with a rotating stage, and with Dr. Hatch's little book at his elbow, any careful beginner can soon attain to an unusually full and accurate elementary knowledge of petrography. Specimens for examination are to be found everywhere—every stone heap yields some; and if the student be too luxurious or too much pressed for time to rub down his own thin sections, many lapidaries now do work of this kind at so cheap a rate as to bring the most finished, transparent, and film-like slices of the hardest and toughest rocks within the reach of all. The present state of petrological classification is such that no author can hope by adopting any of the systems in vogue to satisfy more than a very few readers. Dr. Hatch's scheme seems to us as little open to objection as any which he might have selected, and this, under the circumstances, amounts to high praise. He arranges the igneous rocks into groups according to the proportion of silica which they contain, and divides each group into families according to texture and mode of origin or occurrence. Such an arrangement works well enough so far as the time-honoured "Acid," "Intermediate," and "Basic" groups are concerned, but necessitates an awkward "Appendix to Basic Group" for such rocks as hypersthene and eclogite and the magma-basalts, and an "Ultrabasic Group" for the beautiful olivine rocks and their derivatives the serpentines. A rock-classification which shall be good chemically, mineralogically, and geologically is probably an impossibility. It

does not, however, appear to us impossible to put a stop to the utter lawlessness of petrologists in the matter of rock-names. As it is, no two of them seem to attach the same meaning to the names they use, no rule as to priority is recognized, and a new terminology must be learnt for each author. So unbearable is this state of things that some prefer a string of constituent minerals' names to any rock-name (*e.g.*, plagioclase-nepheline-augite-olivine rock instead of basanite), somewhat after the manner of modern chemists. The sooner that august, but singularly deliberate body, the International Geological Congress, condescends to consider and sanction an authoritative nomenclature of the leading varieties at least of igneous rocks, the better both for writers and for readers of works on petrography. Dr. Hatch is less to blame than many others, and must be thanked for his self-denial in introducing no new names, and for his conservatism in retaining some old ones which have done good service, and which there is just now a tendency to discard. He also does good service in giving, in most cases, the principal synonyms in use and the names of the author responsible for each, with the date of first publication. The illustrations are all good, and carefully chosen so as to elucidate the text. They are sufficient in number, and none is superfluous.

THE ROYAL OBSERVATORY, GREENWICH.

THE Annual Visitation of the Royal Observatory was duly held last Saturday. The moon selected the same afternoon to cover a portion of the sun's disc, and so much of the eclipse as was visible at Greenwich was seen there in a partially clear sky, to the interest of the visitors who were present on the occasion.

We have now before us the Report of the Astronomer Royal to the Board of Visitors. Mr. Christie dwells upon the necessity for an increase in the buildings, which has become especially desirable for the proper accommodation of the physical branch of the Observatory. With this view it has, after much consideration, been decided to erect a cruciform structure in the south ground, of which the central portion is now nearly completed so far as the building is concerned; it is of octagonal shape, and is to form a museum or storehouse for the portable instruments and apparatus. Over this it is intended to provide accommodation for the Lassell equatorial and dome at such a height above the ground that the neighbouring trees would not interfere with the effective use of the instrument. Additional room is now also required for the increased number of chronometers to be kept at the Observatory, and in other directions pressure on the space available has been felt, the rooms being all crowded.

"For many years past the material growth of the Observatory has been met from time to time by the erection of wooden sheds, which, though possibly suitable for temporary purposes, are quite out of place in a permanent observatory, one of these having served as a Computing Room of the Magnetical and Meteorological Branch ever since its establishment fifty years ago. The time would seem to have come when an effort should be made to provide the Royal Observatory with buildings befitting its position as a permanent institution."

Mr. Christie also speaks of the want of increased supervising power in the establishment, which, he remarks, has not been by any means adequately met by the recent appointment of an additional second-class assistant. This has become more desirable in consequence of the application of photography to systematic astronomical work. The preparations necessary for the share to be taken at Greenwich in the formation of the photographic map of the heavens have entailed much extra work on the part both of Mr. Christie (who attended the recent meeting of the International Committee at Paris) and of Mr. Turner, the chief assistant.

The Admiralty have authorized the construction of a new iron-framed dome, 36 ft. in dia-

meter, to provide for the efficient working of the 28 in. refractor about to be mounted on the south-east equatorial, the existing drum-shaped dome having become so much strained in the course of the thirty years during which it has been in use that there is great difficulty in turning it. A photographic telescope with 9 in. object-glass by Grubb (which has been mounted on the Lassell telescope as a photoheliograph), and a prism of 9 in. diameter by Hilger, have been generously presented to the Royal Observatory by Sir Henry Thompson.

The meridian observations have been carried on with their accustomed regularity, and on the same system as formerly, the only change of importance having been the introduction of a new mercury-trough, made entirely of copper and amalgamated inside, for the observations of stars by reflection. Observations of the moon with the altazimuth having been restricted, as during recent years, to the halves of the lunations near the conjunctions, sixty-two places, or 5·0 per lunation, have been obtained in the year embraced by the report, whilst ninety-eight places, or 8·0 per lunation, have been obtained with the transit circle. Occasional phenomena have been observed with the smaller equatorials, also the first comet of 1890.

The spectroscopic and photographic observations have been regularly continued, the former especially in the department of measuring the motions of approach or recession of stars. Photographs of the sun were taken on 224 days, and the unavoidable gaps to a great extent filled in by photographs received from India and Mauritius. In the year 1890 the sun was free from spots on 175 days, as compared with 211 days in 1889, and all indications show an increase in the number and area of the spots.

As regards the magnetic observations, there is nothing special to record. In the year 1890 there was only one day of great magnetic disturbance, but there were twenty other days of lesser disturbance.

Under the head of meteorology the following data may be of interest. The mean temperature of the year 1890 was 48°·6, being 0°·6 below the average of the preceding forty-nine years; the highest air temperature in the shade was 82°·8, on August 5th, and the lowest 13°·1, on March 4th; the mean daily motion of the air was 272 miles, being 10 miles below the average of the preceding twenty-three years (the greatest was 837 miles, on January 26th, and the least 32 miles, on August 6th); the number of hours of bright sunshine recorded by the Campbell-Stokes instrument was 1,255, which is 35 hours below the average of the preceding thirteen years; the rainfall was 21·9 inches, being 2·7 inches below the average of the preceding forty-nine years. The winter of 1890-1 was remarkable for a long period of exceptionally cold weather, which commenced on November 25th. From that day until January 23rd the mean temperature of every day except January 13th was below the average. The mean temperature of December was 29°·8, or 10°·0 below the average of the preceding forty-nine years, and 2°·6 below that of 1879, hitherto the coldest in the last fifty years.

Longitude determinations are still under discussion, and it seems necessary, on account of the considerable discordance between the French and English results, to repeat that for the difference between Paris and Greenwich with special precautions suggested by the experience gained. The reduction of the observations for the longitude of Dunkerque has been delayed. The determination of that of Washington has been deferred for the present, but a proposal to determine that of Montreal has been sanctioned, and one stage of the operations will probably be completed in the autumn, though the interchange of observers will not be effected until next year.

GEOGRAPHICAL NOTES.

THE operations of the Indian Survey were under the superintendence of Col. H. R. Thullier, R.E., during the year 1889-90. Four parties were engaged on forest surveys in the Central Provinces, the Bombay and Madras presidencies, and in Lower Burma, in addition to which forest surveys were carried on in the Jhansi and Kumaun districts by detachments of the cadastral survey party working in the North-West Provinces. Seven parties and one detachment have again during the year been engaged on cadastral surveys, the majority being in Bengal, where exceptional difficulties were encountered in the shape of sickness, dense jungle, and the impossibility of inducing the people of the country to render efficient assistance. The work in these parts is so unpopular amongst all the native *employés* that it is with great difficulty that men can be induced to go there at all. Desertions are common amongst the menials, and even amongst the surveyors there have been several cases. In Burma, too, the work proved very difficult owing to the network of small canals by which the country is inundated. The electro-telegraphic longitude operations—which had again been suspended in 1888-9, owing to the paucity of officers—were once more resumed, and seven arcs of longitude were measured between trigonometrical stations in the Punjab, Baluchistan, and Central India; and the longitude of Kalianpur in Tonk, Central India, the adopted origin of the geodetic elements of the Great Trigonometrical Survey of India, was determined. It was found that the value of the longitude of that station as accepted by Col. Everest was 2° 23' 29" too large. Tidal observations were continued as usual; observations with the self-registering tide-gauges were taken at seventeen stations in India, Burma, Ceylon, and the Andaman Islands. Sites for three new observatories have been selected at Trincomalee, Minicoy, and Diamond Island, at the mouth of the Bassein river, in Burma. It has been decided to establish tidal observatories also at Jashk and Bushire, in the Persian Gulf. In connexion with these operations spirit-levelling was conducted from Hyderabad (Deccan) to Bezvada (in the Kistna district), and from Navinal, near the head of the Gulf of Cutch, to Chilia, near Tatta in Sind, giving a total outturn of 462 miles of double levelling.

On the north-east and north-west borders of India considerable additions have been made to our geographical knowledge of the countries there adjacent, no fewer than 97,792 square miles, mostly of new ground, having been brought under survey during the year under report. The preliminary survey of Upper Burma has been continued by two field parties under Major Hobday and Lieut. Close, R.E., who have been attached with their assistants to military and exploring expeditions dispatched into various parts of the country. The commission appointed to demarcate the boundary between Burma and Siam was accompanied by another survey party under Capt. Jackson, which succeeded in mapping an area of 9,620 square miles of previously unknown country. The valleys east of the Salween traversed by the Commission are fairly fertile, and occupied by Shans and Karens, who derive subsistence from floating teak logs down the river. The cultivation, such as it is, is entirely rice, with a little sugar and tobacco, nearly all for home consumption. The Salween, which is navigable with no great difficulty for dug-outs throughout these parts, is, of course, the great highway of the country; but it is by no means over-burdened by the traffic, owing to the difficulties of the river lower down and the limited demands of the countries on its banks. The other roads of the countries are exceedingly primitive; no baggage animals except the bullocks of the Shans or the packmules of the Panthays can use them. There is, however,

little need for good roads, as there is practically no traffic through the country, the Karen settlers being content with the products of their fields, and the Shans continually changing their allegiance from one power to another. For a long time there has been varying pressure from the east or from the west into the Shan States, causing a gradual admixture of habits, languages, claims, and relations, which renders a division on considerations of race a matter of much difficulty. Under a more assured and stable rule these states are undoubtedly capable of development, but a good deal of clearing is required to begin with, for which many more hands than the country now holds are necessary.

The military operations in the Chin and Lushai hills gave opportunity for the acquisition of new geographical information, and survey detachments under Lieuts. Renny-Tailyour and Bythell, R.E., explored about 9,000 square miles of fresh ground, a result highly creditable to both officers. The triangulation, which was carried from the Chittagong and Burma sides respectively, was successfully connected in the neighbourhood of Haka. A great deal of regular topographical work was executed in Baluchistan in addition to geographical reconnaissances of less known territory. Col. Holdich and Lieut. Mackenzie accompanied Sir Robert Sandeman's expedition to the Zhob Valley in December, 1889, and surveyed an area of new ground on the quarter-inch scale. Similar surveys were carried out in Western Mekran and on the Perso-Baluch frontier by detachments under European assistants; while Assistant Surveyor Yusaf Sharif, K.B., returned to India in October, 1890, after having reconnoitred no fewer than 25,000 square miles, on the scale of one-eighth of an inch to a mile, on the confines of Persia.

Major Hobday has during the last few months been endeavouring to solve the problem of the source of the Irrawaddy. His expedition left Bhamo on the 22nd of December, 1890, and proceeded to Senbo by steamer, and thence marched up the right bank of the Irrawaddy as far as the confluence of the two main branches, the Mali-kha and the Me-kha. From this point the party followed the right bank of the Mali-kha, or western branch, as far as latitude 26° 15', after which they were unable to proceed further to the north. From a hill-top Major Hobday obtained a good view of the whole of the Mali-kha valley almost up to the Khanti Shan country, which was visited by Colonels Woodthorpe and Macgregor from Assam by the Chankam Pass in 1884-85. On the 17th of January the expedition turned back, and, proceeding by a slightly different route across the intermediate country between the two head streams, struck the Me-kha, or eastern branch, about twenty miles above the confluence, and returned homewards. A second trip was also made for four days up the valley of the Me-kha. Major Hobday concludes his letter as follows:—

"I am afraid we have not done much towards finding the sources of the Irrawaddy. We took the volumes of the two branches, the Mali-kha and the Me-kha, at the confluence, and we made the latter somewhat greater than the western branch; the water was also colder. At the point we crossed the Me-kha, twenty miles above the confluence, where the river was in pools, we got an extreme depth of 93 ft. I have practically settled the basin or area of the Mali-kha, and from the differences in volume of the two rivers I am inclined to conclude that the eastern branch has not a much longer course than the western, so that the Lu-kiang from Tibet will, I fancy, be found to be identical with the Salween. There are many other facts which point to this conclusion. However, nothing definite about the Lu-kiang could be ascertained, as beyond the point we reached on the Me-kha you get amongst Maroos and Yaw-Yins, wild tribes about which we know very little."

The Paris Geographical Society have received a letter from M. Joseph Martin, dated January 5th, Su-chow, in Northern China, in which he

says that he has explored part of the mountainous region north of Tibet. He describes it as consisting of a magnificent chain crowned with peaks from 20,000 to 23,000 feet in height. The larger fauna are plentiful, the yaks about the north-west of Koko Nor being particularly fine, but they are difficult to shoot as they require patient stalking. M. Martin states that roads and passes in this region, which abuts on the frontier of Kansu, are rare, and that for military reasons they are kept as secret as possible. In regard to mineral resources the country is extremely rich, and the scientific information collected by M. Martin promises larger results than could have been expected from the deserts of Tibet. The French explorer intended to make his way eastward, along Marco Polo's route, by way of Lob Nor to Kashghar, where he hoped to arrive in the month of May.

SOCIETIES.

ROYAL.—June 4.—The President in the chair.—The annual meeting for the election of Fellows was held.—The following were elected: W. Anderson, Prof. F. O. Bower, Sir J. Conroy, Prof. D. J. Cunningham, G. M. Dawson, E. B. Elliott, Prof. P. F. Frankland, P. C. Gilchrist, Dr. W. D. Halliburton, O. Heavyside, J. E. Marr, L. Mond, W. N. Shaw, Prof. S. P. Thompson, and Capt. T. H. Tizard.—The following papers were read: 'Experiments on the Discharge of Leyden Jars,' by Prof. O. J. Lodge.—'On a Determination of the Mean Density of the Earth, and the Gravitation Constant,' by Prof. Poynting.—'On the Pressure of Wind on Curved Vanes,' by Mr. W. H. Dines.—'Quadrant Electrometers,' by Prof. Ayrton, Prof. Perry, and Dr. W. E. Sumpner.—and 'Researches on the Absorption of Oxygen and Formation of Carbonic Acid in Ordinary Human Respiration, and in the Respiration of Air containing an Excess of Carbonic Acid,' by Dr. Marce.

SOCIETY OF ANTIQUARIES.—June 4.—Dr. J. Evans, President, in the chair.—This being an evening appointed for the election of Fellows, no papers were read.—Mr. Hill exhibited an iron pot of seventeenth century date, found in the Roman camp at Felixstowe, and a wooden brose ladle from Scotland.—Mr. Welch exhibited an interesting sign from the Cock and Bottle Tavern in Cannon Street, the design of which was painted on a number of tiles. The sign, which seems to be of Dutch handiwork and late seventeenth century date, has been purchased for the Guildhall Museum.—Mr. Haverfield exhibited a fine bronze saucapen of Roman date, found in Scotland, bearing a maker's stamp on the handle.—The following gentlemen were elected Fellows: Revs. C. H. Butcher and W. E. Layton, Messrs. W. S. Brasington, E. Clarke, E. Hartland, L. W. King, J. A. Fuller Maitland, K. W. Murray, H. Owen, W. L. Rutton, F. P. Weber, and M. S. Williams.

BRITISH ARCHÆOLOGICAL ASSOCIATION.—June 3.—Mr. J. W. Grover in the chair.—Mr. Loftus Brock rendered a description of the works now being carried on along the western portion of the north wall of Chester, where search is being made for sculptured and inscribed stones, at the expense of the fund raised by Mr. Haverfield. A large number of important finds have been made, and the ancient city wall proves to be of the same construction here as at other portions, namely, of a facing of carefully squared stones of large size, with a core of masonry not so evenly dressed, in which the sculptured stones are being found. All this portion is of Roman date, and erected without mortar, the sculptured stones being derived from earlier Roman buildings, also un-mortared.—Mr. Macmichael exhibited some curious examples of brown ware, with patterns laid on in slip, of seventeenth century date, found at Whitechapel.—Mr. Wood described some portions of heavy cast lead and welded lead pipes, the earliest laid by Myddelton's New River Company, which have recently been exhumed at Sadler's Wells.—Mr. Earle Way exhibited a further find of Roman pottery from Southwark, the most curious objects being the appendages of a lady's châtelaïne.—A paper was read 'On the Antiquities of Crowland,' prepared by Mr. Canham, but read by Mr. Rayson in the author's absence. Apart from the history of the abbey, the author made interesting references to many evidences of population in the district in prehistoric times, which have hitherto not been recorded.—The second paper was by Mr. H. Syer Cuming, in which the various forms of Samian ware were noted, and references rendered to a great many writers of antiquity, from whom the ancient names of the articles were suggested for adoption. The paper was illustrated by a fine series

of drawings of the various forms.—The third paper was on Penenden Heath, Kent, by the Rev. J. Cave-Browne.

ARCHÆOLOGICAL INSTITUTE.—June 4.—Mr. E. Green in the chair.—Mr. E. Peacock communicated a paper 'On Mortars,' and exhibited several specimens in illustration of his lecture. During the Middle Ages almost every household possessed a mortar made of bell-metal. They were not unfrequently the subject of bequest. Many are of very beautiful design and are ornamented with heraldic and other devices, appropriate inscriptions, or the name of the maker. Mr. Peacock considered that the legends, such as "Amor vincit omnia," were not merely tasteful fancies, but intended to add to the efficacy of the drugs prepared in the vessels. "Mortar" was a term used in the Middle Ages for the cup in which lights were burnt in churches. Attention was drawn to the fact that some of the mortars were convex at the bottom.—Mr. F. C. J. Spurrell thought they were originally made flat-bottomed, but had become rounded from continual pounding.—Another member reminded the meeting of the old saying that when drugs were mixed for a rich man the mortar says "Live and linger," and when for a poor man "Die and be damned."—Mr. Hartshorne exhibited a mortar of foreign make with the following inscription, MARC LE SERME FECIT 1565.—Mr. J. L. André read a paper entitled 'Notes on Symbolic Animals in English Literature.' The author treated the subject under the following heads—beasts, birds, fish, reptiles, and chimera. Mr. André called attention to many passages in the writers of the sixteenth and seventeenth centuries which followed with more or less fulness the theories held in the early and Middle Ages as to the characteristics of the animal creation and the moral lessons to be derived from them.—The Rev. W. M. Barnes communicated a short paper on some glass in Bradford Peverell Church, Dorset. He sent a tracing of one of the windows. The subject represented our Lady enthroned, holding a globe in the left hand, with the right uplifted in benediction.—Mr. Green thought the glass would probably be of the thirteenth or early fourteenth century.—Mr. Green called the attention of the members to the exhibition of Scandinavian antiquities in the rooms of the Institute, and said it would be open to the public during the month of June.

LINNEAN.—June 4.—Prof. Stewart, President, in the chair.—The following gentlemen were elected Fellows: Messrs. W. Somerville, H. S. Fergusson, W. F. Weldon, A. C. Jones, and L. A. Waddell.—After nominating as Vice-Presidents Mr. A. W. Bennett, Dr. Braithwaite, Mr. F. Crisp, and Dr. St. G. Mivart, the President took occasion to refer to the loss which the Society had sustained by the recent death of a vice-president, Prof. P. Martin Duncan. His genial presence at the meetings, no less than his valued contributions to the publications of the Society, would, he felt sure, be missed by every one.—Sir W. Sellard, who was present as a visitor, exhibited a curious cocoon of a moth belonging to the genus *Tinea*, and made some remarks on its construction and peculiar coloration.—The President exhibited a case of Lepidoptera and Coleoptera, which he had selected to illustrate some of the more notable secondary sexual characters in insects, and made some interesting explanatory observations.—Dr. John Lowe exhibited some eggs of *Mantis religiosa*, which he had found adhering to the underside of stones on mountain sides in the Riviera.—On behalf of Mr. F. J. Hanbury, Mr. W. H. Beeby exhibited and made remarks on a sterile form of *Ranunculus acris*, on which some criticism was offered by Prof. H. Marshall Ward.—A paper by Mr. M. C. Potter was read on diseases of the leaf of the cocoa-nut tree. The specimens examined had been received from Ceylon through Dr. Trimen, and in Mr. Potter's opinion the diseases noticed were referable to three causes, namely, to the rays of the sun, to the ravages of insects, and to fungi. These were separately considered, and descriptions were given of the different appearance which the leaves, thus variously affected, presented.—A discussion followed, in which Prof. H. Marshall Ward criticized in some detail the observations which had reference chiefly to fungi.—Two papers followed by Dr. P. H. Carpenter, on some Arctic Comatulæ, and on some Crinoidæ from Madeira, upon which Mr. W. P. Sladen offered critical remarks.—The President then gave an abstract of a paper which he had prepared on a hermaphrodite mackerel, and exhibited the specimen on which his observations were founded, referring also to the recent cases of hermaphroditism in the trout and cod which had been brought to the notice of the Society.—A commentary by Prof. G. B. Howes brought the proceedings to a close.

ZOOLOGICAL.—June 2.—Prof. W. H. Flower, President, in the chair.—The Secretary read a report on the additions to the Society's menagerie during May, calling special attention to a female water-buck antelope (*Cobus ellipsiprymnus*) from British East Africa, and to three Blanford's rats (*Mus blanfordi*) from Kadapa, Madras. He also made some remarks on the animals which he had noticed during a recent visit to the Zoological Gardens of Paris, Ghent, Antwerp, Rotterdam, Amsterdam, and the Hague.—Prof. Newton exhibited a drawing, being the first received in Europe, representing the remarkable new Australian mammal lately described by Prof. Stirling, of Adelaide, as *Notoryctes typhlops*, which was stated to be the mole-type of the order Marsupialia.—The Secretary exhibited specimens of the long-tailed tit shot in Holland, and sent to this country for the purpose of ascertaining whether they belonged to the British form (*Acerdula nucea*) or the white-headed continental form (*A. caudata*).—Mr. F. Finn exhibited a hybrid duck bred in the Society's gardens, believed to be bred between a male Chilean pintail (*Dafila spinicauda*) and a female summer-duck (*E. sponsa*).—Communications were read: from Dr. O. F. von Moellendorff, containing a revised list of the land and freshwater shells of Perak, with descriptions of some new species,—from Dr. G. E. Dobson, on the derivation and distribution of the mammals of the order Insectivora found in the New World,—by Mr. G. A. Boulenger, on reptiles, batrachians, and fishes of which specimens had been collected for the West Indian Exploration Committee in some of the Lesser Antilles, and deposited in the British Museum,—and from Mr. H. H. Druce, on the butterflies of the family Lycaenidae obtained by Mr. C. M. Woodford in the Solomon Islands.

ENTOMOLOGICAL.—June 3.—Mr. F. Du Cane-Godman, President, in the chair.—Mr. J. M. Ayde and the Rev. J. Seymour-St. John were elected Fellows.—Mr. E. B. Poulton exhibited living larvae of *Endromis versicolora*, and commented on their habits.—Mr. W. F. H. Blandford called attention to the fact that the larvae of *Liparis monacha* remained in small groups on the bark of the tree for about a week after emerging from the eggs, and that this fact was taken advantage of by the German foresters to destroy them; also that he had himself verified the statement that uric acid can be detected in the malpighian tubes of insects.—Mr. McLachlan agreed that the demonstration that the malpighian tubes were of the nature of renal organs was now satisfactory.—Mr. C. J. Gahan exhibited two species of Coleoptera that he considered to possess a mimetic resemblance.—Mr. Tutt exhibited a hybrid between *Amphidasis prodromaria* and *A. betularia*, obtained by Dr. Chapman.—Mr. Stainton commented on the fact that the two insects appeared at different times; and Mr. Tutt stated that the *A. betularia* had been subjected to forcing, so as to cause it to emerge at the same time as *A. prodromaria*.—Mr. Tutt also exhibited forms of *Caradrina*, some of which he said were considered distinct on the Continent, though they were not recognized as such in this country, viz., *Caradrina taraxaci* (blanda), *C. superstes*, Tr. from Sligo, and *C. superstes*, H.-S., considered as synonymous with *superstes*, Tr., but apparently more closely allied to *C. ambigua*.—Mr. Bristowe exhibited varieties of *Aretia menthastri*, some of which had been fed on mulberry and others on walnut; no difference was observed in the variation.—Mr. G. E. Elisha exhibited larvae in their cases of *Coleophora vibiciberella* and *C. maritimella*.—Mr. A. G. Butler communicated a paper entitled 'Additional Notes on the Synonymy of the Genera of Noctuid Moths.'

PHILOLOGICAL.—June 5.—Mr. H. Bradley, President, in the chair.—Profs. Windisch and Zupitza were elected Honorary Members.—Prof. Skeat read a paper 'On Miscellaneous English Etymologies.' *Alawn*, a mastiff; O.F. *alan*; from Low Lat. *Alannus*, orig. Albanian; an *alawn* was a dog from Epirus. *Beggar*, orig. a *Beguin*, translates O.F. *Beguin* in 'Rom. of the Rose,' 7254. *Colé*, an accolade (Barbour); misprinted *role* in Weber; 'King Alis,' 815. *Derring do*, i.e., a darning do, is not a compound word, but two separate words; Chaucer, 'Troil.' v. 835. *Dork*, perhaps from O. Irish *dolg*, pin of a brooch; cf. A.-S. *dale*, the same. *Gofish*, in Chaucer, 'Troil.' iii. 584, is a misprint, in editions, for *gosish* goose-like. *Loigne*, a leash. 'Rom. Rose,' 3882; O.F. *loigne*, F. *longe*, Low Lat. *longia*, a tether; from *longus*. *Lunes*, hawk's jesses; the same as *loignes* (above). *Lyngrell*, in Ritson, 'Met. Rom.' ii. 37; probably for O.F. *lincel*, linen vestment; from Lat. *linteum*. *Mystery*, in Chaucer, ed. Morris, iii. 348, means "ministry"; from Low Lat. *misterium*, contracted form of *ministerium*. *Oubit* (Kingsley); Scotch form of M.E. *noibode*, woolly beetle, hairy caterpillar; from A.-S. *wul*, wool; *budda*, a beetle. *Pentacle*, corruption of M.E. *pentangel*, 'Grene Knight,' 620; a six-sided figure, but orig. a five-sided figure; lit. "five angle."

Pomet touris, Ritson, 'Met. Rom.' ii. 55; for *pomet touris*, towers ornamented (as was usual) with pomes or knobs. *Posset*; O.F. *possette*; Palsgrave. *Pray*, in gloss to Weber, means a flock or troop; see *prada* in Ducange. *Malice prepenne* was *malice purpense*; from prefix *pro-*, not *pre-*. *In quert* means "in peace and rest"; see Strattmann; from O. Scand. **kvert*, neuter of **kwer*; Icel. *kyrr*, *kvirr*, Goth. *knairrus*, calm. *Hankle*; this unknown word is really from O.F. *rauncle*, corrupt form of *drauncle* (Godefroy); from Low Lat. *drunculus*, a rankling sore; and hence from *draco*. M.E. *rehten*, to cheer; cf. F. *sou-hait*. *Rideled*, pleated (like a curtain). 'Rom. Rose,' 1235; O.F. *ridel*, F. *rideau*. *Scale* of a fish; not E., but F.; O.F. *escale*. *Soak*, A.-S. *socian*; only found in Cockayne's 'Leechdoms,' ii. 210; iii. 14. *Tant*; M.E. *toht, toght*; from Icel. *toga*, to pull. *ton*. *Trayeres*, ships (Weber); error for *crayeres*, *craves*, ships. *Venter*, a greyhound-keeper, 'Grene Knight,' 1146; see gloss to 'Babees Book'; the same as *fenter-er*. *Wayz-goose*, orig. a stubble-goose (Bailey); M.E. *narse, nrase*; Swed. *case*, sheaf; Swed. dial. *vase, vrase*, corn left on the field; Dan. dial. *case*. Thus *wayz*, better *narse, narse*, is for *vrase*, a twist, handful of straw; allied to E. *writhe, wreath, wreathe*.

ARISTOTELIAN.—June 8.—Mr. S. H. Hodgson, President, in the chair.—The report of the Executive Committee and the Treasurer's financial statement were read and adopted.—The officers for the ensuing session were elected as follows: Mr. S. H. Hodgson, President; Mr. S. Alexander, Prof. Bain, and Mr. G. F. Stout, Vice-Presidents; Mr. B. Bosanquet, Editor; and Mr. H. W. Carr, Hon. Secretary and Treasurer.—Mr. A. Bontwood read a paper 'On the Philosophy of Rosmini.' Rosmini was fundamentally a scholastic, and taught a modified form of the doctrine of St. Thomas Aquinas. He was, however, an independent thinker, and his attitude towards Aristotle is in its perfect independence in strong contrast with that of St. Thomas. He criticized Kant on account of the subjectivity of his forms and categories, but he did not quite escape a similar error himself. Idea and cognition are used almost interchangeably, and the mental process which, according to Rosmini, exists in our ideas also appears to have a share in the actual formation of the objects of cognition. He starts with the intuition of being in the mind, and endeavours to show how from this, on the occasion of feeling and sensation, we obtain our conceptions of our own selves, of our bodies, and of external things. After criticizing Rosmini's logical principle and remarking the purely metaphysical manner in which he treated the questions of Theism and natural religion, the paper examined some of the main points of Rosmini's teaching as follows: That we have clear and indisputable knowledge of the soul; that we also know of the union of the body to the soul as one co-sentient subject; that we know of the existence of external bodies, but that the so-called qualities of those bodies are purely subjective, being simply modes of our own sensitivity.—The paper was followed by a discussion.

MEETINGS FOR THE ENSUING WEEK.

- Mos. Geographical, 23.—Anniversary.
Tues. Statistical, 74.—Results of the Recent Census and Recent Death-Rates in the Large Cities of Europe, Mr. N. A. Humphreys.
— Zoological, 83.—'A Contribution to the Knowledge of the Races of *Anna exulenta* and their Geographical Distribution,' Mr. G. A. Boulenger; 'Notes on Ungulates,' Mr. O. Thomas; 'Collection of Marine Shells from Asia, with some Remarks upon the Relationship of the Molluscan Fauna of the Red Sea and the Mediterranean,' Mr. E. A. Smith.
Wed. Royal Institution, 4.—Faraday Commemorative Lecture, Lord Rayleigh.
— Meteorological, 7.—'Curious Case of Damage by Lightning,' Mr. A. Hands; 'Mean Temperature of the Air at the Royal Observatory, Greenwich, as deduced from the Photographic Records, 1849-88,' and 'Comparison of Thermometrical Observations in a Stevenson Screen and on the Revolving Stand at the Royal Observatory,' Mr. W. Ellis; 'Phenomenon,' Mr. W. F. Stanley; 'Some Suggestions bearing on Weather Prediction,' Mr. A. B. Macdonald.
— Microscopical, 8.
— Folk-lore, 8.—'The Guardian Spirit of Wells and Lochs,' Rev. W. Gregor; 'A Relic of Samaritan Folk-lore,' Rev. A. Loewy; 'Notes on some South African Folk-lore,' Rev. J. Macdonald.
— Society of Arts, 9.—Conversazione at South Kensington Museum.
THURS. Royal 4.
— Linnæan, 8.—'An Investigation into the True Nature of Callus,' Part II, and 'The Alleged Existence of Protein in the Walls of Vegetable Cells, and the Microscopical Detection of Glucosides Therein,' Part I, Mr. S. Moore.
— Chemical, 8.—'The Action of Sulphuric Acid on Dehydroacetic Acid,' Mr. N. Collie; 'The Refractive Power of certain Organic Compounds at Different Temperatures,' Dr. W. H. Perkin.
— Antiquaries, 83.—'Bibliographical Notes on Polydore Vergil's "History of Inventions,"' Prof. Ferguson; 'Notes on Two English Embroidered Hangings' and 'Three Chinese Rolls with Buddhist Legends and Representations,' Mr. A. W. Franks; 'Calais and the Pale,' Hon. H. A. Dillon.
— Historical, 83.—'France and Cromwell,' Mr. H. Hailes.
Fri. United Service Institution, 3.—'Principles of Retirement the Services,' Rear-Admiral P. H. Colomb.

FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE ONE HUNDRED AND FIFTEENTH EXHIBITION IS NOW OPEN.
—5, Pall Mall East, from 10 till 6.—Admission, 1s.; Catalogue, 1s.
—ALFRED D. FRIPP, R.W.S., Secretary.

EARLY ENGLISH SCHOOL.—SHEPHERD'S SPRING EXHIBITION includes choice works by Sir J. Reynolds, Gainsborough, Romney, Constable, Crome, Cotman, Stark, Vincent, Hogarth, Morland, Wilson, Bonington, &c.—Shepherd Brothers' Gallery, 27, King Street, St. James's Square.

HOLMAN HUNT'S NEW PICTURE, 'MAY MORNING' on MAGDALEN TOWER, OXFORD.—GAINSBOROUGH GALLERY, 25, Old Bond Street, W.—Open daily, 10 till 6. Admission, 1s.

HANOVER GALLERY, 47, New Bond Street, W.—EXHIBITION OF WATER COLOURS by Dutch Artists, under the patronage of H.R.H. the Duchess of ALBANY; also Works by Rosa Bonheur, Corot, Troyon, Dupré, Diaz, Daubigny, Isabey, Cazin, Rousseau, Madrazo, Courbet, Millet, &c.

The Royal House of Stuart. Illustrated by 40 Plates in Colours drawn by W. Gibb. With an Introduction by J. Skelton and Notes by W. H. St. J. Hope. (Macmillan & Co.)

THIS sumptuous volume is enriched with illustrations by the skilful and laborious artist who drew the musical instruments for Mr. Hipkins's work that we reviewed two years ago. We cannot say that, on the whole, the illustrations before us equal, still less that they surpass, those in Mr. Hipkins's monograph;—but then many of the subjects are more difficult and complex; and beautiful as the drawings undoubtedly are, Mr. Hope does not evince an extensive knowledge of modern decorative books when he speaks of this one as comprising, "so far as I know, a more elaborate and splendid series of drawings" than has been till now published in our time. This is by no means the case, even in this country, while within the last twenty years Paris has sent forth scores of books as splendid as 'The Royal House of Stuart.' Comparisons, however, are, as everybody knows, dangerous, and they do not affect the intrinsic merits of the objects to which they are applied.

Mr. Gibb's relics are not exclusively drawn from the Stuart Exhibition at the New Gallery, although the majority of them were there; thus the first four plates show the regalia of Scotland, and comprise some examples which are not, in the strictest sense, Stuart relics. The graceful gold rod of the Treasurer of Scotland, a charming work of its kind, is but indirectly entitled to be called a Stuart relic, but is really, so to say, a sort of cousin to the sceptre of Scotland. The history of the present sceptre is, as Mr. Hope truly says, so completely shown by the Lord Treasurer's accounts for 1536 as to dispose of Sir Walter Scott's otherwise quite justifiable theory that it was of French origin. It was made by Adam Leys in the above-named year; that "goldsmith" very wisely included portions of the more ancient sceptre, an incomparably better work than Scotland could at that period pretend to offer the art-loving James V. The old sceptre was given, in 1494, by Pope Alexander VI. to James IV., together with the customary gold rose of the Papacy. The best portions of this relic, incorporated in rather a bungling manner with Leys's work, are purely Italian, and are so excellent that it is difficult to understand why the sceptre was remade. An inventory quoted by Mr. Hope mentions "a sceptour with ane grete bereall and ane perle in the heid of it." This is undoubtedly the sceptre in question, found in 1818 with the rest of the regalia at Edinburgh: a picturesque incident, which is one of the romances of the goldsmiths' art. The so-called beryl is, of course, nothing of

the kind, but a simple ball of rock crystal (and probably, like many similar objects, the theme of weird legends), of Chinese origin, which, centuries since, found its way to Europe, and it may well have been regarded as an amulet by those Scotsmen who saw it in the gift of Alexander VI. Rossetti's admirers remember what splendid use he made of the superstitions that centred about magic beryls such as this. No wonder Sir Walter, with his active fancy, supposed that the crystal had formed "part of some ancient sceptre of the Scottish kings." In fact, it is quite possible that it did, and that the Pope's gift was specially designed to include a beryl to which a legend clung. One thing is certain, that such "beryl stones" were anciently made in China only, and were regarded in Europe as wonders of weird device. We mention this because the book, referring to the Treasurer's accounts, rather scornfully rejects "the theory, romantically indulged in by Sir Walter Scott, that the rock crystal or 'grete bereall' was an amulet which had formed part of some ancient sceptre of the Scottish kings."

The sword of State is Italian, like the original sceptre; its scabbard bears the name and arms of Pope Julius II. The Treasurer's rod is not Scottish, and may be French. The George of Cardinal York seems to be Italian; certainly it is but a "colourable imitation" of an English jewel of the great order, made during the eighteenth century, and with but indifferent knowledge of the then prevailing British type. The Scottish crown, a fine thing of its kind, exhibits no special beauties of art or craftsmanship. Mr. Hope expends much learning on determining the date of this relic, but he adds little to our knowledge of the subject when he proves that it was remade in 1539-40. Of course the diamonds in this crown are "Indian cut," i.e., they are cut *en cabochon*. If anything like so old as the crown pretends to be, they could not be otherwise. The Scottish regalia are both comparatively and intrinsically, as well as artistically, of but moderate value; but, from an archaeological point of view, they are an exceptionally interesting group of articles, because they include, with late, native, and clumsy additions and alterations, much that is of older date and bears witness to the skill of the foreign artificers who produced the choicer portions. No doubt some parts of the crown are much later than 1540. No European regalia comprise so few objects of native origin. This fact throws significant light on the state of art north of the Tweed at the periods to which the articles are due; these periods embrace several generations, during which it would seem the country had not produced an abler artificer than Adam Leys, yet the rudeness of the casting in the new portions, and the bad soldering together of the older parts of the sceptre, are more worthy of a journeyman than a king's goldsmith. These remarks refer, of course, to the end of the fifteenth century. What sort of a craftsman worked for George Heriot in the days of the sixth James we are not in a position to say. Of the sword of State Mr. Skelton says: "It appears to have been preserved, with the exception of the breaking and the grinding of the blade, in exactly the same

condition as when it was deposited in the Crown Room in 1707." The belt, or baldric of the weapon, seems to have parted company with these relics when they were removed from Dunnottar Castle. At any rate, the belt now belongs to Dr. Livingston Ogilvie, to whom Mr. Skelton addresses a gentle hint that it would be a graceful act to restore this belt to its proper place among the regalia. It is a pity our author does not give a complete history of the regalia he carefully describes, but refers inquirers to Mr. J. J. Reid's essay printed in the *Proceedings of the Society of Antiquaries of Scotland*, 1889. Apart from this and one or two minor errors we have nothing but praise for this scholarly monograph. It is a mistake to describe Hogarth's portrait of that "auld fox" Lord Lovat as having been "painted in the Tower the day before his execution." There is no reason to doubt the record that this sketch, which is now in the National Portrait Gallery, was made in the White Hart Inn at St. Albans, where the artist, invited by Dr. Webster of that place, was introduced to Lovat while he was under a barber's hands, a circumstance which did not prevent the "kiss fraternal," with, as he complained, an accompaniment of soap-suds, being bestowed upon the unwilling visitor. We do not remember among the Long constructions strange and plusquam-Thucydidean

of 'The Bothie of Toper-na-Vuolich' this form of the line,

Knoydart, Moydart, Morar, Ardgour, and Ardnamurchan,

which always puts one in mind of certain verses of Milton referring to "Colkitto and Galasp," and intended to jar upon the Saxon ear. Mr. Skelton expresses no doubts of the genuineness of the skull said to have been Darnley's, and he rehearses the very debatable opinions and conclusions which have been founded on the condition of that object. He shows good taste and judgment in pointing out that, despite the exaggerations of the narrators, Prince Charles did not really suffer much more than sharp discomfort during his flight after Culloden; it was his attendants who endured great privations then and later.

Mr. Skelton mentions a thick folio called the 'Kilmarnock Papers,' preserved at Slains Castle, and not hitherto published, which, although many of its documents here mentioned are not unique, seems well worthy of reproduction, as throwing light on the history of the Stuarts.

The most fortunate specimens of Mr. Gibb's skill in this book represent the so-called "Cup of Malcolm Canmore," which is not so old as its title infers by at least three centuries; the small relics, watches, and rings in plate xviii.; the weapons on plate xxxv.; and the silk purse with embroidery on plate xxxiv. All of them are admirably drawn, fully and truly coloured, and printed in a way it would be hard to surpass. The colour of the lock of the hair of Mary, Queen of Scots, the property of her present Majesty (see plate x.), is not quite happy; nor is the note prefixed to the drawing so good as it might have been made; nevertheless, it is enough for the purpose, and quite correct. We doubt if more than one of the "Three Jacobite Drinking

Glasses" figured on plate xxxii. is of Newcastle make, although the letterpress states all of them are. However, we admit the point is questionable.

Of course it is not surprising that a few of the relics here depicted with so much care, taste, and spirit have no history more trustworthy than "it is said," "it was always believed," "tradition affirms," and the like. Every antiquary knows that a large proportion of the Stuart relics, whether exhibited at the New Gallery or not, in which the owners cherish the warmest faith, have no authority better than hearsay. Nevertheless, very few, if any, of the subjects delineated in this work, are open to challenge. It is difficult to know exactly what is meant by the passage which describes Mr. Skelton's china bowl of King James, long in the possession of the Erskines, as "at that time [James VI.'s] in Scotland of rare, and indeed unique, value." Rare it may have been, but why "unique"? Finally, let us say that this is much the most valuable body of illustrations that has appeared of the Stuart Exhibition of 1890.

MESSRS. CHATTO & WINDUS send us *The New Gallery, 1891*, a complete illustrated catalogue of the current exhibition. The cuts are at least as good as those of similar publications by the same firm; the useful plans of the pictures' positions appear in regard to the West and South Rooms only, and the dimensions of the works are often omitted. These defects are to be regretted, but the book ought to be kept by all who possess it, and all who care for current art ought to get it.—We have received from Messrs. Allen No. 9 of the popular *Academy Sketches*, edited by Mr. Blackburn, containing reproductions from pictures in the exhibitions of the Academy, the New Gallery, both the water-colour societies, and other galleries. It is a pity the illustrations are not arranged in some sort of order, and the introduction of advertisements in the body of the book is offensive.—Messrs. Chatto & Windus also send us the *Illustrated Catalogue of the Paris Salon*, a production similar to their catalogue of the New Gallery.

THE SALON OF THE CHAMP DE MARS.

(Second and Concluding Notice.)

M. FRIANT made himself remarkable in the Salon of 1889 by a large picture representing a group of women in deep mourning at the entrance of a cemetery. This year he has only exhibited small canvases: a portrait of a lady (*Portrait de Madame S.*, 377), and two portraits of the elder Coquelin. The first (376) shows us the great actor in his private apartment listening to his son, Jean Coquelin, who is reading through a part. In the second (378) he is on the stage in one of his best parts, *L'avocat Destournelles* in 'Mademoiselle de la Seiglière.' These three little portraits are very carefully drawn, yet without dulness of execution, and they have plenty of expression and life. I like less his study entitled *Ombres Portées* (375), a man seated, holding the hand of a woman to whom he is making a declaration. Both are dressed in black, and their shadows are thrown on a very light wall behind them. In spite of the dexterity with which the subject is treated, this uncommon effect of light does not excite any great interest.

M. Stevens has no fewer than fourteen pictures at the Champ de Mars: some sea pieces, one a fleet of boats under a lowering sky, with seated female figures—*Un Beau Jour au Tréport* (885), *Le Matin, Tréport* (888), and *Sur la Plage* (892); a lady in a yellow dress seated at a

table, *La Dame Javne* (890); a lady draped in a mauve robe, *Le Papillon* (883). All these little pictures are treated with much skill and appreciation of colour, but without great originality.

M. Roll has been for some years most interesting to follow. His first works were in very sombre tones; now he largely introduces light and sunshine. Three of his portraits—the painter *Thaulow et sa Femme* (807), *Jeunes Filles* (810), *Mère et Enfant* (811)—are works “de plein jour,” in which, however, the drawing is purposely somewhat sacrificed. In his ‘*Fermière Normande*’ of 1888 and in his splendid ‘*L’Enfant et le Taureau*,’ exhibited the following year, the modelling is finer and more precise without the sentiment and the feeling being at all enfeebled. The picture called *Étude* (813) shows us two female figures, one entirely and the other half nude, seated with their backs towards us on the grass in full sunshine. The effect of light is rendered with great power and brilliancy, but this piece of painting, as is indicated by the catalogue, has no value beyond that of a study.

M. Zorn contributes some fine portraits, though they are too gloomy—*Portrait de M. Spüller* (946), *Portrait de M. M.* (950), and *M. F. chez Soi* (951). *La Valse* (951 bis) has plenty of life and movement, with an effect of chiaroscuro very well maintained, though it is difficult to say why the *salon* in which the painter places his dancers should be so dark. *Coucher de Soleil* (947) gives us a corner of sea-beach at the foot of a cliff, two women coming out of the water, and a very pretty and truthful effect of light on rocks and sea. I noticed also in the Water-Colour Gallery a most beautiful study of a female figure, *Dans l’Atelier* (1268).

M. Boldini’s style of violent contrasts in black and white imparts to his canvases a general greyness, heightened by dashes of vivid colour. His figures, in spite of their attractiveness and vivacity, are somewhat rough, and do not always conform to the laws of equilibrium. This fault was very apparent in his last year’s pictures; the portraits which he exhibits this year are more wisely conceived. A young lady, *Portrait de Madame D.* (112), in a low black velvet dress, with a bouquet of roses in the bodice and a fan in her hand, possesses great charm and elegance; the composition is bold and free, and the colouring, though rather gloomy, strikes an harmonious note. A portrait of a boy, *Portrait de M. S.* (111), in a grey costume with black stockings, half lying on a Louis Seize sofa, of which the cushions are grey and white, is in a very natural pose; the expression is lively, and the work is executed with a refined touch.

M. Duez seems to have set himself the task of sending in pictures of quite different schools which do not in the least resemble each other in style or treatment. It is difficult to imagine at first sight that the *Portrait du Cardinal-Archevêque de Lyon* (314) and the portrait of a lady entitled *Souvenir d’une Fête à l’Élysée* (317) are from the same hand. The prelate in his red robes is drawn with a precision almost amounting to dryness, and in form and tone devoid of all softness. The other canvas depicts a lady in ball toilette in a garden at night; her head is shown up by the orange-coloured light of a Chinese lantern. The drawing is intentionally careless, and all the effect of the picture consists in the opposition of crude colours which have neither depth nor relief from any half tones. The *Portrait de Madame Jacob de R.* (316) is confused in composition, and heavy in execution. Happily M. Duez did not stop at these three portraits; he has also exhibited a small canvas containing very fine sentiment and colouring, *Jésus marchant sur les Eaux* (315). Upon the lake of Tiberias—seen in the pale light of a winter day—the painter shows us a fishing boat, manned by very modern-looking sailors, who are treated with an attempt at realism. In the foreground the figure of Christ advances

in a long white robe. M. Duez has combined in this picture a sense of realism and of the supernatural which makes it a most interesting study.

It is one of the curiosities of our times that at this moment, when religious subjects have almost disappeared from our galleries, and there are no more orders for church decoration, artists return to the Gospel stories, and mix them freely with modern episodes. Such, for example, is the *Madeleine chez le Pharisien* (57) of M. Béraud, in which a party of Parisians, dressed apparently for the boulevards, are just rising from table, where coffee is being served. Jesus is seated in their midst. At His feet, her face against the earth, is a woman in ball costume. Notwithstanding the quotation in the catalogue, “Et ceux qui étaient à table avec lui commençaient à se dire : Qui est celui qui remet les péchés ?” the intention of the artist remains extremely obscure. The woman extended on the ground appears hypnotized rather than repentant, and leaves a disagreeable impression on the spectator, while the execution does not make amends for the objectionable nature of the subject. M. Béraud generally touches his figures with a more delicate and more dexterous hand.

M. Edelfelt has produced a *Marie Madeleine, Légende Finlandaise* (340). The Christ, dressed in a flowing white robe and wearing sandals, advances along a road which borders the lake; very pale sunshine illuminates the scene. A Finnish peasant woman throws herself on her knees before Him. The drawing is poor, and the Christ, who has nothing Divine about Him, resembles a Socialist workman. This picture, however, displays sound management of the lighting, and a very just tonality.

A verse from the Bible has also served to inspire M. Skredsvig’s picture, *Le Fils de l’Homme* (867). Under this title he gives us a Socialist orator, dressed as a workman, surrounded by a crowd, who bring him sick people and children that he may lay his hands upon them. Some women are spreading their garments for him to tread upon. Some bourgeois figures behind—a doctor, a foreman, a *pasteur*—stand for the Pharisees. These figures are not without character, but the whole scene is placed in a heavy, clumsy landscape.

Such are the pictures which have taken the place of the old religious paintings: I should hesitate to say that we have gained much by the change.

La Sortie: Siège de Paris, 1870 (90), which M. Adolphe Binet destined for the Hôtel de Ville, shows us some battalions of the National Guard marching along the ramparts towards one of the gates of Paris. The composition is well arranged and has plenty of movement, but the colouring is too grey and too sombre to accord well with the sky. —The *Gare des Marchandises de la Compagnie de l’Ouest* (399), by M. Gilbert, is firmly and vigorously drawn. It is destined for the decoration of the Audience Chamber in the Tribunal de Commerce.

M. Lhermitte has sent in four little pictures charmingly executed in his best manner. *Lavaines des Bords de la Marne* (607) and *Glaneuses, fin de Journée* (608), are delightfully drawn; they have vigorous life in them, and the light is excellent. There is in these two canvases such a feeling of poetry as suggests very distinctly the best work of M. Breton. *Le Sommeil de l’Enfant* (610) is an interior which is correctly treated, but the illumination is somewhat fluttering and unequal.

M. Dubufe contributes two large panels, painted in his ordinary style—*La Cigale et la Fourmi* (301), undraped female figures, brilliantly treated, but without any specially striking qualities, either of drawing or colour. He exhibits also some small studies, reminiscences of Italy (*La Terrasse*, 302; *Études*, 306 and 307)—small canvases full of charm and sunshine.

As I said in commencing this examination of

the Salon du Champ de Mars, most of the painters who exhibit there have endeavoured to give expression to open air and sunshine. It is the attempt at this effect which gives their interest to two pictures by M. Dinet—one an Arab scene, *Le Jeu de la Poudre* (295), and the other a study of young girls coming out of the water, *Baigneuses* (296); to the landscapes of M. Montenard, *Les Arènes d’Arles* (674), *Un Relai, Environs de Toulon* (678), and *Le Vieux Bastidon, Provence* (679); to the *Jeteur d’Épervier* (693) of M. Muenier; and to the woman with a child on her knee, seated in a boat full of fruit and vegetables, which is exhibited by M. Saintin, *La Femme du Jardinier* (841).

M. Damoye shows a series of landscapes, among which are remarkable a field of flowering rye, *Blé Noir* (243); an autumn landscape, taken from one of the islands of the Seine, *Dans l’Île, à Nanterre* (241); and a large *Panneau destiné à l’Hôtel de Ville* (240), representing a view of the suburbs, full of light and air, but rather too much the tint of lilac.—M. Dauphin has taken several views from the high lands of Provence. *Le Vieux Port à Toulon* (257), *Environs de Toulon, Cap Brun* (258), and *Effet de Matin, Rade des Vignettes* (259), are finely conceived and drawn, the blue-grey tone being most soft and effective.

M. Guignard has contributed to the Champ de Mars two very pretty pictures which gain for him a distinguished place amongst the animal painters: *Rentrée d’un Troupeau de Boeufs à Victot* (444) and *Pâturage Normand* (446).—A landscape of Cabrit is equally to be noted, *Vallée du Rat à St. Palais* (143), as well as a seascape by Mesdag, *La Nuit* (664); a very fine study of light on the sea by Mr. Henry Moore, *La Pleine Mer, Étude à la Voile* (683); and *Les Petits Matelots* (21), by M. Aublet.

Two large galleries occupied by water-colour and pastel pictures show some remarkable work. I have already mentioned the study of a lady by M. Zorn. M. Boldini exhibits two fine portraits; and Mlle. Breslau, MM. Carrier-Belleuse and Girardet have also some interesting pastels.

The sculpture is rather better than last year, without, however, attaining to any special importance, with the exception of a fine work by M. Dalou, *Scène Bacchique: Projet de Fontaine* (1301). The artist has incorporated into the architecture of the fountain a highly spirited bas-relief.

FERDINAND DUVAL.

MINOR EXHIBITIONS.

MR. JOHN LAVERY, whose ‘Lawn Tennis’ was much admired at the Academy a few years ago, and was afterwards engraved, put himself doubly in evidence last Saturday—a day critics will long remember on account of its six so-called “private views.” Mr. Lavery exhibits at the Goupil Gallery thirty-five of his works, which prove themselves well worth seeing, although they are rather effective sketches than pictures, and are disappointing to those who enjoyed the fine taste and more wholesome art shown in ‘Lawn Tennis.’ He now practises an extremely clever, somewhat feverish, and voluptuous sort of Impressionism, which is rich in tone and soft, is pale in tint, and is entirely destitute of that surface finish and searching draughtsmanship in which artists should take delight; homogeneous and broad, it is deficient in brilliancy of light, but not in force or in scientific coloration. Mr. Lavery’s taste is a trifle meretricious, and his ladies look like courtesans; but Mrs. Grundy will probably let him alone. To “subject,” in the ordinary sense of that term, he pays no heed, because his subject is his art, tonality, colour, and harmony. Technically speaking, Mr. Lavery’s art combines much borrowed from Mr. Whistler with a good deal of M. Chaplin; but he has hardly caught the best qualities of either of them. His *Ariadne* (No. 5) is a semi-naked model, half clad in semi-diaphanous

draperies, standing against a deep, rich, somewhat Titian-like sea, and, in a demonstrative attitude, calling to empty space. The carnations are as fine as they well can be in work of this kind, but the handling of the flesh is loose in touch and almost devoid of form. There is plenty of *chic* and a somewhat tawdry beauty in *Snake Charmers* (2), *An Irish Girl* (1), *Portrait* (10), and *Miss Laura Johnson as Juliet* (26). The landscapes and figure compositions before us are all of them effective, and some of them are sumptuous.

Mr. Lavery's second venture is at Mr. McLean's in the Haymarket, a huge picture commissioned by the managers of the late Glasgow Exhibition to represent Her Majesty's State visit. To our surprise and regret, Mr. Lavery has produced a low-toned, spotty, and dull picture, more sad than need be, and, though exceptionally flat, neither rich, nor pure, nor clear in tone or colour. Of chiaroscuro—one of the desiderata a fine artist should secure in such a case—there is next to none. The local colours of modern costumes—which, in such a case, must needs be red, black, and white, and admitted, nay demanded, a massive and simple disposition in harmony with a not difficult light and shade—have been badly used, and even the hideous decorations of the building which forms the background are given without mercy or refinement. The managers are decidedly conspicuous in the design. With a deft, but somewhat coarse touch, Mr. Lavery made for this work a great number of figure sketches, which are here.

The drawings by M. A. N. Roussoff, illustrating Cairo and the Nile, now in the gallery of the Fine-Art Society are unequal, and, on the whole, they are not so good as former collections of works by the same artist exhibited by the same firm. They are fifty-six in number, and the happiest of them evince the painter's clever turn for observation, and deft, if somewhat mannered way of rendering various phases of local tones and tints. The best are *Old Mosque in Boulak* (No. 2), a bright, firmly touched, and clear-tinted instance; *Entrance to the Mosque El-Azhar* (9), which is crisp and effective; *Water-Carriers in the Desert* (18), where figures walking upon an intensely illuminated desert of golden sand appear of a deep and solid black, and are very sharply defined against the glowing sand; *A Gossip in the Desert* (36), where, although the effect and contrasts of colours and light and dark are somewhat different from the above, the same technical principle obtains; No. 5, *A Mosque in Boulak*, the whole of which is tender and delicate; *The Little Bedouins of the Pyramids* (3), which is good in character, and broad; and *Opposite Luxor* (12), which is thin, but strong and truly lighted after nature. The sparkling *chic* and dexterity of the drawing-room sort which distinguish *The Sphinx* (14) remind us of Mr. C. Haag's peculiarly artificial draughtsman'ship, but it is purer in lighting and colour, much more clear and brilliant, and also much less insincere. We like *The Mosque Door* (39), and enjoy the clearness, firmness, and pearly hues of *The Pyramids of Cheops and Chephren* (45).

At 28, New Bond Street, may be seen a considerable number of old prints and modern pictures by Japanese draughtsmen, which represent many noteworthy schools and hands, and include a fair number of capital examples, mixed with instances of smaller account and inferior merit. Lovers of design who are not yet convinced that the cult of Japanese art has been a great deal overdone, and who have yet to understand that its successes are limited in every respect, will find food for their enthusiasm in this collection. More critical connoisseurs will find profit in looking over it.

At Messrs. Dowdeswell's may be seen a certain number of good examples of what are rather fancifully named "The Early English Masters," i.e., Cotman, Constable, Holland,

James Ward, Gainsborough, J. Crome, J. Glover, R. Wilson, G. Chambers, G. Vincent, Wright of Derby, Callcott, C. V. Fielding, J. Stark, G. Morland, Bonington, J. Linnell, and others less noteworthy or less adequately represented in the collection. The best specimens are *The Yacht*, by Cotman, with its capital sea and amplitude of motion, and *The Stream*, by the same; Constable's *Pool and Cows*; *The Donkeys* of J. Ward; Gainsborough's *The Lane, Portrait of General Wolfe* (which belonged to Mr. Woolner), and *The Stream and The Mill*; Crome's *Duck Shooting, The Return of the Flock*, and *A Sea Piece*; Glover's *Landscape*, which is very interesting, but not so pathetic as we should like; Wilson's *Lake of Nemi*, a good, but not superlative Wilson; two or three examples of T. Barker, especially *A View in Italy*, which is as grave as it is fine; G. Chambers's *Boulogne*; some excellent studies by Bonington, such as *Honfleur*, and, best of all, the brilliant and powerful sketch-study for the larger picture, *John the Baptist Preaching*, which was at the Academy last year, and alone is worth going to the gallery to see again, so splendid is its powerfully modelled sunlit sky.

SALE.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 6th inst. the following pictures from the collection of the late Mr. C. P. Matthews: E. de Blaas, *Meditation*, 325*l.*; A Venetian Water-Carrier, 283*l.* F. L. Bridell, *The Arch of Titus*, 110*l.*; *The Temple of Saturn*, 162*l.* Henriette Browne, *Turkish Boys chanting the Koran*, 535*l.* P. H. Calderon, *Summer Breezes*, 315*l.*; On her Way to the Throne, the Last Touch, 304*l.* E. W. Cooke, *Catalan Bay*, 325*l.*; The Bay of Tangier, Morocco, the mountains of Spain and Gibraltar in the distance, 210*l.* T. Creswick and W. P. Frith, *The Woodcutters*, the Happy Springtime, 504*l.* T. Creswick and R. Ansell, *Crossing the Ford*, 577*l.* H. W. B. Davis, *On the Coast of Picardy*, 120*l.* A. L. Egg, *Launce's Substitute for Proteus's Dog*, 210*l.* W. Etty, *The Coral-Finder*, Venus and her youthful satellites arriving at Paphos, 241*l.*; Phædra and Cymocles on the Idle Lake, 210*l.*; Venus attired by the Graces, 168*l.*; Venus and Mars, 157*l.* W. P. Frith, *King Charles II.'s Last Sunday*, 1,732*l.*; Scene from 'She Stoops to Conquer', 262*l.*; At my Window, Boulogne, 173*l.* J. L. Gérôme, 'Ave, Cæsar! Imperator, Morituri te Salutant', 976*l.* C. van Haanen, *Pearl-Stringers in Venice*, 997*l.*; Luncheon Time in a Venetian Sartoria, 635*l.* J. C. Hook, *Clearing the Nets*, herrings from Banff, 945*l.*; *Hoisting Sail*, 1,785*l.*; *The Trawlers*, 850*l.*; *Jetsam and Flotsam*, 1,785*l.*; *Sea Urchins*, 777*l.*; *From under the Sea*, 945*l.*; *Brimming Holland*, 1,701*l.*; *Cottagers making Cider*, 892*l.*; *The Broom Dasher*, 483*l.*; *Spring*, 283*l.*; *The Ship Boy's Letter* (writing), 346*l.*; *The Ship Boy's Letter* (reading), 399*l.*; *Mother Carey's Chickens*, 189*l.* W. Holman Hunt, *The Finding of the Saviour in the Temple*, 3,570*l.*; *The Afterglow in Egypt*, 472*l.*; *A Street Scene in Cairo*, the Lantern-maker's Courtship, 635*l.* Sir F. Leighton, *The Music Lesson*, 2,467*l.*; *Iostephané*, 1,071*l.*; *Kittens*, 435*l.*; *Neruccia*, 325*l.*; *Zeyra*, 409*l.* G. D. Leslie, *My Duty towards my Neighbour*, 367*l.*; *Hens and Chickens*, 640*l.*; *Lavinia*, 294*l.*; *Palm Blossom*, 189*l.* J. F. Lewis, *An Intercepted Correspondence*, the Harem, Cairo, 1,764*l.*; *The Reception*, 892*l.*; *The Turkish School in the Vicinity of Cairo*, 1,785*l.*; *Camping in the Desert*, 399*l.*; *On the Banks of the Nile*, Upper Egypt, 577*l.*; *The Seraff* (Money-Changer), a Doubtful Coin, 1,785*l.* J. Linnell, *Haymakers*, 472*l.*; *Bayswater Forty Years Ago*, 703*l.*; *Over the Common*, 525*l.* H. S. Marks, *Cockatoo*, Toucan, Macaw, and Parrot, 120*l.* Sir J. E. Millais, *The Sisters*, 525*l.*; *Early Days*, 530*l.*; *A Flood*, 1,680*l.*; *The Ransom*, 840*l.* W. J. Müller, *The Island of Rhodes*, 3,465*l.*; *Lago*

Maggiore, 640*l.* W. Mulready, *The Toyseller*, 304*l.* P. Nasmyth, *Overshot Flint Mill* in Cumberland, with a fall of water, 682*l.* W. Q. Orchardson, *Christopher Sly*, 472*l.* J. Phillip, *The Balcony*, 315*l.*; *The Gipsy Duet*, 315*l.*; *The Signal*, 472*l.*; *Returning from the Fountain*, Andalusia, 147*l.*; *Al Duena*, 535*l.*; *The Early Career of Murillo*, 1634, 320*l.* F. R. Pickersgill, *Columbus at Lisbon*, 113*l.* P. F. Poole, *Solomon Eagle exhorting the People to Repentance*, 330*l.*; *Arlète*, a peasant girl of Falaise, 178*l.*; *The Goths in Italy*, 262*l.*; *Marina singing to her Father Pericles*, 110*l.*; *An Italian Family*, 141*l.* B. Riviere, *Persepolis*, 997*l.*; *Victims*, 231*l.* C. Stanfield, *The Islands of Mazorbo and Torcello*, Venice, 1,050*l.*

Fine-Art Gossip.

CONSIDERABLE improvements have lately been made, or are still in progress, in the arrangement of the sculptures from the eastern pediment of the Parthenon, which are among the greatest treasures of the Elgin Room at the British Museum. The head of one of the horses of Selene, from the right angle of the pediment—which since the collection was placed in the Museum has stood on a block of stone raising it above the level of that long pedestal which supports all the fragments of this kind—has been taken off the block and placed in its proper position on the edge of the pedestal, which, in this instance, represents the floor of the pediment itself. That floor, in the decorative scheme of which the group of Selene and her steeds was the concluding part, represents the horizon below which the chariot, driver, and horses were supposed to be descending, and thus concluding what may be called the heroic day which is dramatized in the pedimental sculptures. It is well known that, to give expression to this idea, the lower jaw of the horse's head originally advanced not only beyond, but also below, the line of the floor. The head was, in fact, exposed to the weather, and the rain which dripped from the topmost moulding of the pediment above has left deep furrows on its surface. It is obvious that, with the head on an elevated block, and not resting on the floor, the noble relic lost its significance, and ceased to be a member of the group of Selene and her team. With this vanished not only the poetry, but the meaning of the sequence of groups of statues which began with the head of Hyperion emergent from the ocean, and ended with the horse plunging into the waves and sinking below the horizon. The group of the so-called "Fates," placed next behind the Selene group, has been brought somewhat closer together; the seated figure has been put a little further back, i.e., deeper in the pediment, and the pair have been slewed slightly round. These changes, which improve the composition, have been made in accordance with the observations of Herr Sauer, a young German archaeologist who spent a good deal of time on the pediment at Athens, and carefully studied the marks left on its floor by the statues which had stood there from Phidias's days to Lord Elgin's.

MR. GEORGE REDFORD—to whom we all owe so much for the excellent reports of art sales at Christie's that he supplied to the *Times* during more than fifteen years—has abandoned that laborious and difficult task. These reports are really curious and learned records of the movements and prices of pictures and sculptures, the compilation of which was not only creditable to Mr. Redford, who introduced the plan on which they were treated, but a task of considerable importance commercially. Not only critics, but historians of art, amateurs, collectors, and dealers, are bound to thank Mr. Redford for what he has done, and to hope a good deal from the publication of those "Reminiscences" of artists, pic-

tures, and other matters which he has been collecting during many years. His 'Art Sales' has been already reviewed in these columns.

FOR to-day (Saturday) Mr. Dunthorne invites private inspection of a collection of etchings by Prof. A. Legros. The public will be admitted on Monday next.

THE summer exhibition of the Dudley Gallery Art Society opens to the public to-day (Saturday).

MESSRS. W. & A. K. JOHNSTON are going to publish a work on heraldry, begun by the late Mr. George Burnett, Lyon King of Arms, and on his death completed by the Rev. J. Woodward, of Montrose, who has written four-fifths of the book. It is intended to give an account of heraldry, ancient and modern, in all countries. The work, which is to be published in two volumes, will contain 48 coloured plates, 8 black-and-white plates, over 100 figures in text, and over 700 pages of letterpress.

THE spring exhibition of the Manchester Whitworth Institute, opened in February last, consisting mainly of a collection of engravings and of textiles and embroideries, is to be closed on the 20th inst. The council are now making preparations for an exhibition of the works of deceased water-colour artists, together with a remarkable collection of twelve drawings by Mr. G. F. Watts, R.A., which will open about the middle of July.

THE death, in his fiftieth year, of Mr. Edward John Tarver, an accomplished architect and antiquary, is announced as having occurred at Hampstead on the 7th inst. He began to exhibit at the Academy in 1874, and since then has enjoyed an extensive practice in London and the provinces.

WE may add to our notice of the picture of S. Scott, recently added to the National Gallery, that the top windows of the house in the south-western angle of Buckingham Street belong to the rooms Etty occupied for many years and in which he painted many pictures. He was succeeded in his tenancy by Clarkson Stanfield. In the house facing Etty's, at the opposite corner of the street, Peter the Great is said to have lived in 1698; but it is not so old. Samuel Pepys is said to have lived in the house which Etty undoubtedly occupied.

THE Rev. G. E. Evans is engaged on a work on the plate belonging to Presbyterian and Unitarian chapels in England.

THE British Archaeological Society has just lost by death its honorary treasurer, Mr. Laxton, F.S.A., who was only elected last year when Mr. Morgan retired.

THE ladies and gentlemen of the Leland Club, in all a party of thirty-four, under the guidance of Mr. George R. Wright, F.S.A., the founder of the club, and Mr. John Reynolds, the treasurer, have completed their sixth annual continental trip, having visited, amongst other interesting places, during their pleasant fortnight's wanderings, Bruges the Hague, Amsterdam, Utrecht, &c. On the whole the weather was much the same as in England, cold to begin with and plenty of rain; but latterly warm, and at times sultry, with frequent thunderstorms.

FOUR pictures have been stolen from the Museum at Rennes: a David Teniers ('Card-players and Smokers'), an Annibale Carracci ('Flight into Egypt'), a Francesco Primaticcio ('Bacchus'), and a Willem van Mieris ('Lady at the Toilette').

THE frequency with which thefts of works of art have lately been achieved from public collections reminds us instructively and suggestively of the fate of A. Vanderdoort, the medalist, and Keeper of Prince Henry's Medals and Keeper of the King's [Charles I.] Pictures, who compiled that valuable catalogue which is known to students. This worthy received in

special charge from King Charles Gibson's miniature of the 'Parable of the Lost Sheep'; he put it by carefully and forgot where. When Charles asked for the painting and the Keeper could not find it, he hanged himself in despair. The miniature was afterwards found by his executors and restored to the royal collection.

THE Comtesse de Beaumont-Castries has bequeathed to the Louvre Baudry's picture 'La Vérité,' which was in the Salon of 1882.

'LES DERNIÈRES CARTOUCHES,' the famous picture by A. de Neuville, which did most to consolidate his reputation, has been sold to M. le Commandant Hénriot for 172,000 fr. It was lately in London.

WE have accidentally omitted to record the death at Dresden on the 22nd ult., at the age of eighty, of Herr E. J. Hahnel, the distinguished sculptor of the monuments of Beethoven at Bonn; of Charles IV. at Prague; of Raphael and Körner at Dresden; of Prince Schwartzberg at Vienna; and of Leibnitz at Leipzig.

PROF. ANTON SPRINGER, who was alike distinguished as a political historian and an historian of art, has just died at Leipzig at the age of sixty-six. Prof. Springer was the author of a number of highly meritorious works in the two dissimilar departments of art and politics. Since 1873 he had been Professor of Art History at the University of Leipzig.

WE hear from an official source that the papyri found with the mummies at Thebes last winter are all funereal. The "upwards of two hundred high priests of Ammon, from the fourth dynasty downwards," are really about one hundred and fifty mummies of priests, women, and children. Some interesting small objects have been found with them, but no porcelain vases or glass. The exaggerated reports relating to the Thebes find were doubtless set afloat by enthusiastic tourists with more zeal than discretion. Egyptology aims at being an exact science, and it is inconceivable that its professors would give currency to reports which a few months would prove to be erroneous.

MUSIC

THE WEEK.

ST. JAMES'S HALL.—Señor de Silka's Pianoforte Recital. Richter Concerto.

ROYAL ITALIAN OPERA.—'Rigoletto,' 'Mireille.'

THE latest new pianist, Señor Leo de Silka, who gave a recital on Thursday afternoon last week, is, of course, a Spaniard by birth, and, we understand, enjoys considerable celebrity in his own country. His style, however, is singularly cold and unimpassioned, and quite unlike what one would expect from a native of the Iberian peninsula. He commenced his programme with Schumann's 'Études Symphoniques,' and it is no exaggeration to say that a more mechanical rendering of this masterpiece has never been heard in St. James's Hall. The touch, at any rate in the right hand, was crisp and the manipulation accurate, but many of the passages for the left hand were blurred and indistinct. Equally uninteresting was the performance of some pieces by Chopin, including the Ballade in A flat. Señor de Silka was considerably more at his ease in Handel's 'Harmonious Blacksmith' and two of Scarlatti's little pieces, which he played in the neat and unpretentious style most suited to them. It is, of course, possible that he was suffering from nervousness, this being his first appearance before an English audience, and the somewhat unfavourable verdict it is

now necessary to record may undergo modification at his next recital.

A most interesting feature of the Richter Concert on Monday evening was the performance of Beethoven's three 'Leonora' overtures in their correct chronological order. Musicians are, of course, aware that the numbers usually assigned to them are inaccurate. The first in order is the one generally known as No. 2, which was performed when 'Fidelio' was first produced in Vienna in 1805. The revised version of this, known as No. 3, was played in the following year, and that which passes for No. 1 was not written until 1807, for the projected performance of the opera at Prague. This, however, never took place, and the overture was not played until after Beethoven's death. The work generally known as the Overture to 'Fidelio,' in E, was written as late as 1814, when the opera was revived in Vienna. It does not compare in power and originality even with the 1807 overture, and certainly not with the earlier works. The three Overtures in C selected for performance on Monday night were all magnificently rendered; but, of course, the masterpiece which we must still call No. 3 created the largest amount of effect. The next portion of the programme, consisting of selections from the third act of 'Tannhäuser,' included the introduction, which Herr Richter took at an unusually quick pace, and that portion of the act in which Wolfram and Tannhäuser are concerned. The part of Venus was omitted, and after Tannhäuser's invocation of the goddess the concluding bars of the final chorus brought the selection to a somewhat abrupt termination. It was, however, in a measure effective, thanks to the splendid singing of Mr. Edward Lloyd, who made up by his pure vocalization for some lack of dramatic fervour. He was also heard in the *Schmiedelieder* from the first act of 'Siegfried.' In these he was associated with Mr. William Nicholl, and in the 'Tannhäuser' excerpt with Mr. Max Heinrich. Mozart's Symphony in D, generally known as the 'Hafner,' completed the programme.

For the sake of record it should be stated that Verdi's 'Rigoletto' was repeated at Covent Garden on Friday last week, with Madame Melba as the heroine. We are inclined to think that she sang better on this occasion than at any previous performance in London. Her vocalization was singularly pure and sympathetic, and since the time when Etelka Gerster was in her prime we have not heard so charming a rendering of the favourite air "Carò nome" Mlle. Giulia Ravogli gave importance to the small part of Maddalena, and Signor Ravelli and M. Maurel repeated their familiar assumptions of the Duke and the Jester.

Not one of the various versions of Gounod's 'Mireille' performed with the composer's sanction has ensured any lasting success for this pastoral opera, and Mr. Harris is not at all likely to find it an attractive item in his repertory. Originally written as a five-act tragic opera, the music of the more serious scenes was found to be unsatisfactory, and the third act was withdrawn and the fifth remodelled so as to allow of a happy dénouement. These changes, however, rendered the plot, weak and un-

dramatic from the outset, quite unintelligible, and now that the public demands dramatic interest in opera 'Mireille' stands less chance than ever of winning favour. It was, we understand, intended to revive the scene in which Ourrias, the bull-driver, meets his fate in the Rhone; but unfortunately M. Maurel was unable to appear on Wednesday, and M. Ceste, who replaced him at short notice, was only familiar with the compressed version. We believe, however, one or two passages hitherto omitted were restored; but the work has undergone so many changes that it is difficult to say what has and what has not been performed. The melodic charm and *naïveté* of the music are undeniable, but the vague characterization and the lack of incident are fatal defects. Miss Eames is less sprightly and piquant than Mlle. Nevada, who impersonated the heroine in the last revival in 1887, and her singing, though pure and refined, was singularly cold. M. Lubert was just tolerable as the peasant lover Vincent, M. Isnardon was excellent as the stern father Maître Ramon, and Mlle. Pas-sama sang fairly well as Taven; but the cast cannot be regarded as strong, and the audience seemed dull and depressed, especially towards the close of the performance. The original French text was adopted for the first time in London.

MINOR CONCERTS.

At Señor Albeniz's concert on Thursday evening last week an excellent performance was given by the Spanish pianist and Herr Kruse of Schubert's Rondo Brillante in B minor, Op. 70. Herr Kruse played Tartini's Violin Sonata in G minor, Señor Albeniz was acceptable in some pieces by Chopin, and songs were added by Miss Liza Lehmann and Mr. Wilfred Cunliffe.

Miss Emma Barnett, who perhaps enjoys more reputation as a teacher than as a performer, gave a pianoforte recital in one of the small rooms in St. James's Hall on Friday last week. She played Schumann's Sonata in G minor, Op. 22, with plenty of vigour, but was heard to greater advantage in some of Mr. J. F. Barnett's graceful and melodious little pieces. Songs were contributed by Madame de Fonblanque.

Little more than formal record is needed concerning Señor Sarasate's orchestral concert on Saturday. He gave his usual brilliant and exquisitely refined, if not very powerful, interpretation of Beethoven's Concerto, and was also heard in Saint-Saëns's Concertstück, Op. 20, and the showy Introduction and Rondo Capriccioso in A minor, the last of which he has introduced on many previous occasions. His unrivalled skill as a virtuoso was again displayed in his own Fantasia on 'Carmen.' The orchestral items in the programme included one of Svendsen's Norwegian Rhapsodies and Mendelssohn's Overture to 'Athalie.'

Another concert on Saturday afternoon was that of Mr. Charles Oberthür, the well-known harpist, at the Princes' Hall. His programme was not intrinsically very interesting, but he displayed his skill on his instrument in various selections from his own pen, and was assisted by several more or less capable artists.

A highly interesting chamber concert, which deserves more attention than it can now receive, was given by Mr. Ernest Fowles at the Princes' Hall on Monday evening. It unfortunately clashed with the Richter programme, and we can only record that it included a Trio in D by the concert-giver; Dr. Hubert Parry's clever, if somewhat intricate Pianoforte Quartet

in A flat; Beethoven's Sonata Appassionata; and minor pieces, including some songs, of which Madame Bertha Moore was the exponent.

The last of the present series of chamber concerts given by the Musical Guild at the Kensington Town Hall took place on Tuesday evening. The programme included Mr. Charles Wood's Quintet for wind instruments, which gained the prize recently offered by the Wind Instrument Chamber Music Society; Schumann's 'Etudes Symphoniques,' which Mr. Leonard Borwick played by invitation; the first set of Brahms's 'Liebeslieder Walzer'; and Mozart's Quartet, No. 4, in B flat. The Musical Guild announces a sixth series of concerts, to take place in November and December next.

The orchestral concert given by Mr. Farley Sinkins at St. James's Hall on Tuesday afternoon served to introduce M. L. Duloup, a new violinist, and M. Ernest de Munck, the violoncellist. The former is an extremely brilliant executant of the French school, and created much effect in a concerto of Vieuxtemps, not in itself an interesting work. The latter is a performer of more moderate calibre, and although he was much applauded after an extremely tedious and dull Concerto in a minor from his own pen, it cannot be said that either the work or its interpretation proved particularly enjoyable. M. Eugène Oudin rendered some songs by Marschner and other composers with admirable feeling, and a competent orchestra under the direction of Mr. F. H. Cowen played Mendelssohn's 'Hebrides' and Beethoven's 'Fidelio' overtures.

Some good work was shown at the concert of the Royal College of Music, given in St. James's Hall on Wednesday afternoon. Mr. Jasper Sutcliffe, an ex-scholar, has already obtained considerable recognition as a violinist, and he played Beethoven's Concerto in a sound and conscientious manner. Similar remarks may apply to the rendering by Mr. Landon Ronald, also an ex-student, of Schumann's Concerto Allegro for piano and orchestra, Op. 134. Miss Charlotte Russell (Foundation Scholar) sang Berlioz's 'Absence' with much expression; and the orchestra acquitted itself remarkably well in Brahms's Symphony in E minor, No. 4. The concert was conducted by Mr. Henry Holmes. It should be noted that sixty-six out of the eighty performers in the band were either present or former pupils of the College.

Musical Gossip.

MR. DANIEL MAYER has undertaken the direction of Mr. Henschel's London Symphony Concerts next season, of which three dates are already fixed, namely, October 29th, November 12th and 26th. The remaining three concerts will take place after Christmas. It has been decided to secure greater prominence than heretofore for solo performances, vocal and instrumental, and engagements have been concluded with M. Paderewski, M. Ysayé, and Master Jean Gerardy.

MESSRS. EYRE & SPOTTISWOODE will publish about the end of the present month a *catalogue raisonné* of the wind instruments recently exhibited at the Military Exhibition. It will be illustrated by twelve plates in heliogravure and numerous wood engravings. As no work already exists in English dealing with wind instruments, the promised volume cannot fail to become a valuable book of reference. The issue will be restricted to 1,000 copies.

THE Welsh Ladies' Choir from Cardiff, conducted by Mrs. Clara Novello Davies, will give their second annual concert at St. James's Hall on the 25th of this month, when they will perform a new cantata, entitled 'The Mountain Rose,' written expressly for them by Mr. J. L. Roeckel, of Clifton, and dedicated to their conductress. The accompaniment will consist of a band of pianos, a harp,

and organ. The second part of the concert will be miscellaneous, and the choir will be assisted by Madame Janotha, Miss Amy Sherwin, Signor Foli, and Mr. Hirwen Jones.

At Miss Mervyn Keatinge's concert at the Portman Rooms on Tuesday next, Herr Elkan Kosmann, the Dutch violinist, Mr. Lawrence Kellie, Miss Keatinge herself, and several other eminent artists will appear.

WE are sorry to hear of the death, in his seventy-fifth year, of Mr. M. S. Myers. Besides being a practical printer, he was for upwards of half a century connected with musical and other journalism. Nearly forty years since he was proprietor of the *Musical World*, then edited by J. W. Davison and the elder Ryan; and he afterwards edited and owned the *Bayswater Chronicle* and other newspapers. Fourteen years since, in collaboration with the present editor and Mr. Ernest, the present publisher, he started the *London and Provincial Music Trades Review*, which has proved a highly successful journal.

CONCERTS, &c., NEXT WEEK.

- MON. Royal Academy of Music Chamber Concert, 3, St. James's Hall.
- Mrs. Metcalfe's Pupils' Concert, 3, Steinway Hall.
- Miss Marian Davis's Concert, 3, Colard & Colard's Rooms.
- Miss Elise Worth's Concert, 7, 45, Princes' Hall.
- Richter Concert, 8, 30, St. James's Hall.
- Royal Italian Opera.
- TUES. M. Paderewski's Pianoforte Recital, 3, St. James's Hall.
- Mr. Wilhelm Ganz's Annual Concert, 3, Dudley House.
- M. L. Breitner's Pianoforte Recital, 3, Steinway Hall.
- Mr. Henry Phillips's Concert, 3, 30, St. James's (Banqueting Hall).
- Miss Lurannah Aldridge's Concert, 3, 30, Colard & Colard's Rooms.
- Kensington School of Music Concert, 8.
- St. James's Band Concert, 8, Steinway Hall.
- Postmen's Seaside Home Concert, 8, St. James's Hall.
- Miss Mervyn Keatinge's Concert, 8, 30, Portman Rooms.
- Royal Italian Opera.
- WED. Herr Louis Rover's Pupils' Concert, 3, Steinway Hall.
- Great Northern Central Hospital Concert, 3, St. James's Hall.
- Senior Sarasate's Concert, 8, St. James's Hall.
- Mrs. Thompson's Chamber Concert, 8, 30, Steinway Hall.
- Royal Italian Opera.
- THURS. Miss Rosa Kenney and Mr. Mowbray Morris's Recital, 2, 30, Steinway Hall.
- Signor Sgambati's Chamber Concert, 3, Princes' Hall.
- Señor Leo de Silka's Pianoforte Recital, 3, St. James's Hall.
- Mrs. Baskcombe's Annual Matinee, 3, St. James's (Banqueting Hall).
- Miss Agnes Zimmermann's Concert, 8, Princes' Hall.
- Kensington School of Music Concert, 8.
- Misses Grace and Josie Sherrington's Concert, 8, Steinway Hall.
- Royal College of Music Concert, 8, Alexandra House.
- Senior Albeniz's Concert, 8, 15, St. James's Hall.
- Royal Italian Opera.
- FRI. Handel Festival Rehearsal, 12, Crystal Palace.
- Mr. Fred Dawson's First Pianoforte Recital, 3, Steinway Hall.
- Mr. S. Lehmer's Concert, 8, Steinway Hall.
- SAT. Senior Sarasate's Concert, 3, St. James's Hall.
- Messrs. Harrison's Patti Concert, 3, Albert Hall.
- Royal Italian Opera.

DRAMA

THE WEEK.

TERRY'S.—'The Lancashire Sailor,' by Brandon Thomas. 'A Commission,' by Weedon Grossmith. 'A Pantomime Rehearsal,' by Cecil Clay.

It is pleasant, if only as a novelty, to see a programme such as that, consisting of three one-act pieces, with which, under new management, Terry's Theatre reopens. Programmes of this class are familiar in Paris, and are not wholly unknown in English country theatres, whereat Mr. Toole sometimes plays in three farces. Many years have, however, elapsed since a West-End theatre has produced on the same night a leash of plays new to London. A full justification of the experiment is furnished in its success. None of the works given constitutes in itself a very strong attraction, but the three together prove irresistible, and the applause at the end of the entertainment is spontaneous and overwhelming. Almost as much to the credit of the new entertainment as its novelty is its cleanliness. It is all pure, refreshing, and exhilarating. Young Love, long disowned, is re-seated on Olympus. There is no analysis of disease, no so-called psychology—only in one piece a presentation of

the young heart like a fountain playing, Flinging its bright fresh feelings up to the skies,

and in the others some clever badinage and amusing caricature.

'The Lancashire Sailor' is a little lachrymose. It is, however, pleasant once more to see a man whose "heart is true to Poll." Our dramatists of late have grown tired of such homely virtues as fidelity and chastity; we are all for New Magdalens, Marguerite Gautiers, Féodoras, Hedda Gablers. A boy and girl may quarrel and kiss and make friends in a comic underplot, but such trifling matters cannot be seriously treated. Mr. Brandon Thomas shows us a sailor after a quarrel with his sweetheart, and a three years' consequent absence, returning home with the same fierce longing in his heart to find he need never have gone. Nothing can be simpler than the story, nothing heartier or more human than the sailor's indifference to all except what concerns the woman who is his magnet. Mr. Thomas plays fairly the hero of his own piece, and Miss Chester as the heroine comes short of excellence only in making the heroine, who is blind, gaze too fixedly.

Of Mr. Weedon Grossmith's eccentricity there is nothing to be said except that it is slight as it can be, and furnishes two thoroughly eccentric characters. One of these, a somewhat pedantic valet, Mr. Grossmith plays in most comic fashion, while the second, a boastful and very familiar model, is interpreted with much breadth by Mr. Thomas.

Last comes a species of modernization of 'The Critic,' in the shape of the rehearsal by a set of distinguished amateurs of a drawing-room pantomime. This is highly entertaining, furnishes room for some good sketches of character, and introduces some designedly amateurish singing and dancing. We shall watch with interest the result of an experiment which is, in some respects, a return to ancient faith as well as to ancient custom.

Dramatic Gossip.

MR. BEERBOHM TREE's long anticipated performance of 'Hamlet' will shortly be seen.

AFTER an absence from the Lyceum bills due to a severe attack of bronchitis, Miss Terry will reappear next Saturday as Nance Oldfield. During her absence the old farce of 'A Regular Fix' has been given, with Mr. Terriss as Mr. Hugh de Brass.

An adaptation of 'Serge Panine,' given at an afternoon performance last week at the Avenue, is a competent piece of workmanship. Miss Estelle Burney made a fairly successful appearance as the heroine. Mr. Lewis Waller was Serge; Mr. Vernon and Miss Genevieve Ward were also seen to advantage.

At a benefit performance for a charity at the Opéra Comique a one-act duologue by Mr. Justin Huntly McCarthy was produced, and furnished opportunity for a delightful gavotte by Miss Letty Lind and Mr. Colnaghi.

THE season at Toole's will close in three weeks, and Mr. Toole will then, with his company, go into the country. Meanwhile 'The Serious Family' has been revived. Mr. Toole will this evening present 'Ici on parle Français' in pantomime, after the fashion of 'L'Enfant Prodigue.'

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